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SIXTH GRADE

THE MUSICIAN

GUIDE FOR PIANOFORTE STUDENTS

RIDLEY PRENTICE

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GUIDE

FOR

PIANOFORTE STUDENTS

SIXTH GRADE

This work is published under the sanction and approval of the Rev. Canon Sir Frederick A. Gore Ouseley, Bart., M.A., Mus. Doc., Professor of Music in the University of Oxford, and of Sir G. A. Macfarren, M.A., Mus. Doc., Professor of Music in the University of Cambridge, and Principal of the Royal Academy of Music. It is also in use as a text-book at the Royal Academy of Music, the Guildhall School of Music, Trinity College, the Beckenham School of Music, the Wimbledon School of Music, the Streatham School of Music, the Blackheath Conservatoire of Music, Harrow School, and at Milton Mount College.

THE MUSICIAN

A GUIDE FOR PIANOFORTE STUDENTS

HELPS TOWARDS THE BETTER UNDERSTANDING AND ENJOYMENT OF BEAUTIFUL MUSIC

BY

RIDLEY PRENTICE

IN SIX GRADES

GRADE VI.

THIRD EDITION

FACULTY OF MUSIC
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PREFACE.

It is the design of 'The Musician' to help pianoforte students to acquire, through careful study and analysis of the pieces they play, some insight into musical form. Theoretical knowledge thus brought into vital connexion with daily practice, renders the latter less mechanical and wearisome; while the intelligence is constantly stimulated, and the interest of the learner excited and kept alive.

An essential feature of the book is that it accompanies the pianist throughout the entire course of study, supplying explanations and analyses of each separate piece. In this way pupils are led to understand how music is built up; how one part grows naturally out of another; and by what devices unity of feeling and balance of parts are brought about.

The whole work is divided into Six Grades, distinguished by the varying degrees of difficulty in the pieces analysed. The following list indicates the first (and easiest) piece in each successive Grade.

Grade I.—**Melody**, No. 1, 'Album,' Op. 68. SCHUMANN.
Grade II.—**Rondo in C**, Op. 51, No. 1. BEETHOVEN.
Grade III.—**Sonata in G**, Op. 14, No. 2. BEETHOVEN.
Grade IV.—**Sonata in B♭**. (No. 10, Cotta.) MOZART.
Grade V.—**Sonata in A♭**, Op. 26. BEETHOVEN.
Grade VI.—**Andante and Rondo Capriccioso.**
MENDELSSOHN.

Each Grade, however, is complete in itself, so that students who can play difficult music may begin with one of the advanced Grades. This arrangement involves a certain amount of repetition in the explanations given, which may prove advantageous even for those who have gone through the earlier Grades. The object of the work is to develop the habit of analysis; to this end knowledge cannot be too thorough, and time spent in recapitulation is generally well employed.

It is impossible to indicate with absolute precision the ages of pupils for whom each Grade is suitable; this must depend on their varying talent and diligence; but the writer's own experience is that about two years are needed to work through a Grade, the first being used between the ages of seven and ten; the second, from nine to twelve; the third, from eleven to fourteen; the fourth, from twelve to fifteen; the fifth, from fourteen to seventeen; and the sixth, from sixteen onwards.

Teachers will find it useful to have the information arranged in this progressive manner, enabling them to ascertain exactly what their pupils have or have not learnt. A list is added of other pieces besides those analysed, so as to afford a wider

choice; these are arranged according to their degrees of difficulty.

The numerous correspondents who have inquired where copies of the music analysed may be obtained, are referred to the list, in the First Grade, of 'Books and special editions of musical works valuable to students.' The publishers of these special Editions will on application furnish a detailed list of the pieces in each. It is not imperative that all the music should be learnt; a selection may be made by the teacher, longer or shorter, according to the pupil's ability. But the whole matter of each Grade must be thoroughly mastered, and to this end questions have been introduced, dealing with subjects already treated of, and serving to test the pupil's knowledge.

Of special importance is the analysis by pupils of periods and movements. Having shown what analysis is, and taught them how to observe, the only way to consolidate their knowledge, and make it real. is that they should themselves begin to observe and to analyse as early as possible.

RIDLEY PRENTICE.

WEDDERBURN HOUSE, HAMPSTEAD, N.W.
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,,	Prelude and Fugue in B flat minor, Book i., No. 22	60
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In numbering the bars in a piece beginning with an incomplete bar, the following rule has been adopted:—If the incomplete bar is a half-bar or greater, it is reckoned as 1 ; if less than a half-bar, it is not reckoned in the number of bars.

The references are to the Grades and pages, *e.g.*:—

'(i. 36)' means 'First Grade, thirty-sixth page.'

'(ii. 25)' means 'Second Grade, twenty-fifth

COMPLETE LIST OF PIECES,

INCLUDING THOSE ANALYSED, ARRANGED IN PROGRESSIVE ORDER AS REGARDS DIFFICULTY.

Andante and Rondo Capriccioso in E, Op. 14	*Mendelssohn.*
Sonata in E flat, Op. 27, No. 1	*Beethoven.*
Polonaise in C sharp minor, Op. 26, No. 1	*Chopin.*
Prelude and Fugue in F minor, Book ii., No. 12, 'Das wohltemperirte Clavier'	*J. S. Bach.*
Rondo piacevole in E, Op. 25	*Sterndale Bennett.*
Soirée de Vienne, No. 4	*Liszt.*
Tarantelle in A flat, Op. 43	*Chopin.*
Sonata in A minor, Op. 42	*Schubert.*
Elégie harmonique in F sharp minor, Op. 61	*Dussek.*
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Prelude and Fugue in D minor, Book ii., No. 6	*J. S. Bach.*
Berceuse in F	*F. W. Hird.*
Sonata in D minor, Op. 31, No. 2	*Beethoven.*
Nocturne in G, Op. 37, No. 2	*Chopin.*
Introduction, Fugue, and Sonata in C minor, Op. 25	*Woelfl.*
Harvest Home	*Ridley Prentice.*
Prelude and Fugue in G minor, Book ii., No. 16	*J. S. Bach.*
Zwei Rhapsodien, Op. 79	*Brahms.*
Fantasie-Impromptu in C sharp minor, Op. 66	*Chopin.*
Fifteen Variations with Fugue in E flat, Op. 35	*Beethoven.*
Soirée de Vienne, No. 7	*Liszt.*
Sonata (Maid of Orleans) in A flat, Op. 46	*Sterndale Bennett.*
Kreisleriana, Op. 16	*Schumann.*
Capriccio in F sharp minor, Op. 5	*Mendelssohn.*
Sonata in C, Op. 24	*Weber.*
Prelude and Fugue in B flat, Book i., No. 21	*J. S. Bach.*
Turkish March (from Beethoven's 'Ruins of Athens')	*Rubinstein*

Berceuse in D flat, Op. 57	*Chopin.*
Sonata in E flat, Op. 81*a*, 'Les adieux'	*Beethoven.*
Humoreske in B flat, Op. 20	*Schumann.*
Prelude and Fugue in A flat, Book ii., No. 17	*J. S. Bach.*
Clavierstücke, Op. 76, Book i.	*Brahms.*
Fantasia or Sonata in G, Op. 78	*Schubert.*
Scherzo in B flat minor, Op. 31	*Chopin.*
Prelude and Fugue in B flat, Op. 35, No. 6	*Mendelssohn.*
Suite de pièces, Op. 24	*Sterndale Bennett.*
Thirty-two Variations in C minor	*Beethoven.*
Prelude and Fugue in B flat minor, Book i., No. 22	*J. S. Bach.*
Carnaval, Op. 9	*Schumann.*
Barcarole in F sharp, Op. 60	*Chopin.*
Sonata in C, Op. 53 (Waldstein)	*Beethoven.*
Variations sérieuses in D minor, Op. 54	*Mendelssohn.*
Prelude and Fugue in B flat minor, Book ii., No. 22	*J. S. Bach.*
Sonata in F minor, Op. 5	*Brahms.*
Andante spianato and Polonaise in E flat, Op. 22	*Chopin.*
Études en forme de Variations, Op. 13	*Schumann.*
Sonata in A flat, Op. 39	*Weber.*
Prelude and Fugue in E minor, Op. 35, No. 1	*Mendelssohn.*
Prelude and Fugue in C sharp minor, Book i., No. 4	*J. S. Bach.*
Polonaise in A flat, Op. 53	*Chopin.*
Variations and Fugue, Op. 24 (on a theme by Handel)	*Brahms.*
Sonata in F minor, Op. 57 (Appassionata)	*Beethoven.*

EXERCISES AND STUDIES

SUITABLE FOR THE SIXTH GRADE.

Gradus ad Parnassum (Tausig)	*Clementi.*
Twelve Studies (Pauer)	*Kessler.*
Technical Studies (Ehrlich)	*Tausig.*
Studies, Op. 70	*Moscheles.*
Twelve Grand Studies, Op. 10	*Chopin.*
Studies, Op. 2	*Henselt.*
Twelve Grand Studies, Op. 25	*Chopin.*

THE MUSICIAN:

A

GUIDE FOR PIANOFORTE STUDENTS.

SIXTH GRADE.

"Only when the form grows clear to you, will the spirit become so too."—SCHUMANN.

IT is recorded of CARISSIMI, a mighty master of music during the earlier half of the seventeenth century, that when praised for the grace and ease of his melodies, he cried out,—"Ah, with what difficulty is that ease acquired!"

Our study of the pianoforte music analysed in the five preceding Grades of 'The Musician' has been one long-continued commentary upon, and illustration of, this text. Beginning with the earlier pieces of SCHUMANN'S 'Album,' which contain a few simple periods only, we came next to pieces containing a few groups of periods; from these we passed to the rondo, where one period gains a prominence over all others; to the first movement, where two periods are specially important, and where the structure is altogether more elaborate; until, in the fifth Grade, we reached the fugue, that most elaborate and scientific of all forms, the home of every learned device, of every ingenious fancy.

From first to last, in simple period as in florid figure, the truth has ever been pressed home to our minds that **beauty** is not a thing of chance, a momentary flash or inspiration; but must be wooed and won by tedious toil and by patient perseverance; that the charm of a musical thought, as of a precious stone, depends not merely on its intrinsic worth, but, in almost equal degree, on the skill and fitness of its setting and surrounding: beautiful in itself, it gains new beauty by association and contrast with others. Not on the composer who heedlessly pours forth his wealth of melody in a turbulent torrent is our most fervent admiration, our deepest and tenderest love, bestowed; but on him who, in the crucible of criticism, subjects the precious ore to fiery test, renewed again and again, until at length it flows forth, a pure stream of thrice-refined gold.

We have divided the history of pianoforte music into three periods, each period extending roughly over half-a-century.

i. **The first classical period,** 1700—1750, when music was essentially **polyphonic**—*i.e.*, all the voice-parts were equally melodious, no one part being more important than another.

ii. **The second classical period,** 1750—1800, when music was **homophonic**—*i.e.*, the melody was confined to a single voice or part, the others forming an accompaniment. This may also be described as the period of the development of the sonata.

iii. **The romantic period,** 1800—1850, characterised by a tendency to give entire freedom to the imaginative and emotional side of human nature (v. 16).

Carissimi, who brought to perfection the newly-invented recitative, was working during the first of these periods in the direction of homophony; he may therefore be regarded

as a connecting link between the two periods, and as, before all others, the forerunner of a still greater master. In listening to the recitative, the melody, the chorus of CARISSIMI, we hear distinctly the approaching footsteps of HANDEL.

We are not here directly concerned with CARISSIMI, as the form he adopted was the **cantata,** *something sung,* as distinguished from the **sonata,** *something sounded or played upon an instrument.* The latter owed its origin probably to the increasing difficulty of the madrigals and other vocal compositions of the seventeenth century, which led to the custom of accompanying the voices by viols; this would naturally, in course of time, suggest the use of instruments alone. At first the sonata seems to have been only a single movement, gradually developing until it took final shape under the hands of HAYDN and MOZART. Theirs was pre-eminently the era of 'form,' when form was delighted in for its own sake, sometimes almost without reference to the beauty of the thought expressed. With BEETHOVEN and writers of the later school, the thought came to be all-important; in cases where the form interfered with it, form rather than thought had to give way. Let us not, however, on this account undervalue the importance of formal beauty. Even SCHUMANN, chief among composers of the romantic school, insists strenuously on the necessity of understanding well the form, if we would enter into the spirit, of music.

In the modern acceptance of the word, a **sonata** is a composition for either one or two instruments. It consists of two, three, or four separate pieces, called movements, whose keys bear a certain relation to each other. A closer degree of unity is sometimes attained by letting one musical idea, varied in form and spirit, pervade the entire work. The first movement is written in the form known as first-move-

ment form. The sonata was developed from the old **suite de pièces,** a collection of dance-tunes. One of these old-fashioned tunes, the minuet, has to a great extent retained its position, an example being found in the majority of sonatas. In the suite all the movements were in the same key.

Classical music may be defined as that in which the thoughts, beautiful in themselves, are also beautifully treated. But the term classical has two other meanings. It is employed to characterise compositions which, after considerable lapse of time, are universally accepted as standard works of art. It is also employed to characterise the period of form as distinguished from that of romance and feeling.

For the benefit of those who have not worked through them, it is necessary to recapitulate briefly some of the definitions given in previous Grades.

Notes in music are grouped into **sentences,** longer or shorter, just as words in a book. This must be constantly borne in mind during the study and practice of music, in order to acquire an intelligent conception and rendering of the composer's meaning.

A musical **period** is marked off by a complete break or division, such as would be indicated by a full-stop in a book. A **section** ends with a less complete or half break, corresponding to a colon or semicolon; a **phrase,** with a very slight or quarter break, corresponding to a comma. A **figure** (or **motive**) is smaller even than a phrase; is, in fact, the shortest complete idea in music. Were a figure divided there would remain only expressionless single notes, as unmeaning as separate letters of a word. The period is divided

into sections, two or more; these again into phrases or subsections, which may in their turn contain several figures or motives.

Rhythm is the regular effect produced by the arrangement of notes in bars, and of bars in groups of varying lengths, the most usual being four-bar rhythm. Thus in the first movement of BEETHOVEN'S sonata in E♭ (p. 13) each bar contains four crotchets (or their equivalent), and the bars are as a rule in groups of four. The regularity thus obtained is rendered more apparent by the definite, formal endings to the various periods. **Form** in music refers to the skilful arrangement of periods, one balancing or contrasting with another. This will be easily understood by reference to the plan on page 22, where the first and second subjects 'return' in the fourth and fifth divisions respectively. A **subject** is an important sentence, recurring several times in the course of a movement. A **tributary subject** is one following a principal subject in the same key. A **coda** is a passage added on to mark more clearly the end of a movement or division.

The chief forms in which music is written are the **song, rondo** and **first-movement.** A piece in **simple song-form** contains a few simple periods only:—*e.g.*, Part I. of the movement analysed at page 13 would, taken by itself, be a composition in simple song-form, containing six four-bar periods. In **extended song-form** each of these becomes a group of periods or 'part'; a frequent form being—first part, second part, repetition of first part, coda:—*e.g.*, the movement just referred to. A **rondo** contains one principal subject, which returns several times in the course of the piece. The passages that intervene between the different entries of the principal subject are called **episodes** (see analysis on page 15).

A **first movement** has five divisions, thus:—

Div. I. First subject, in key of movement.
Div. II. Second subject, in key of dominant.
Div. III. Working-out, fantasia, or free part.
Div. IV. Return of first subject, in key of movement.
Div. V. Return of second subject, in key of movement, instead of dominant as before.

With **first movements in the minor** the most usual key for second subject is the relative major. At the return, the second subject may appear either in the key of the movement, when its intervals would need alteration, so as to change it from a major to a minor subject; or in the major key of the tonic, in which case no alteration is needed.

This outline or skeleton may be amplified indefinitely:—*e.g.*, either first or second subject may have one or more tributaries; there may be an introduction to second subject; the second division may end with a coda, as may also the entire movement. In the **third division**, themes or portions of themes, previously heard, are treated after various musical devices, and presented in such changing disguises as the composer's fancy may suggest. From this the division takes its name of **working-out.** The utmost freedom as regards choice of key is also here allowable, which explains the secondary title of **fantasia**, or **free part.** A **first movement is distinguished from a rondo** by containing two principal subjects and a working-out. To illustrate this compare the first-movement plan on page 22 with that of the rondo on page 11.

A **semitone** is the interval from any key on the pianoforte to that next it, whether black or white. A **tone** is two semitones.

An **interval** is the difference of pitch between two notes. Intervals are reckoned upwards, and named according to the number of letters they contain:—*e.g.*, from C to E must always be a third, whether the C or E be natural, sharp, or flat. There are, however, different sorts of thirds, fifths, etc., distinguished by the number of semitones they contain.

Intervals, with number of semitones.

Seconds.	Minor (1), major (2), augmented (3).
Thirds.	Diminished (2), minor (3), major (4).
Fourths.	Diminished (4), perfect (5), augmented (6).
Fifths.	Diminished (6), perfect (7), augmented (8).
Sixths.	Minor (8), major (9), augmented (10).
Sevenths.	Diminished (9), minor (10), major (11).
Octave.	Perfect (12).

i.e., three perfect, four major, four minor, four augmented and four diminished intervals.

In a major key (p. 8), reckoning from the tonic to each note of the key in succession, all the intervals are either perfect or major. The term minor signifies a semitone less than major; diminished, a semitone less than minor, or less than perfect; augmented, a semitone more than major, or more than perfect.

A **chord** is the sounding together of two or more notes, producing harmony. A **concord** is an interval or chord which sounds well in itself and satisfies the ear. A **discord** requires special treatment, must be quitted, and often approached, in a particular manner (iv. 84).*

A **common chord** contains bass-note, third, and perfect

* References are occasionally given to previous Grades for students who seek fuller explanation of any particular point.

fifth. In a **major common chord** the third is major, in a **minor common chord**, minor.

In an **inversion** of a chord one of the upper notes becomes the bass. The first inversion of a common chord has the third for bass; it contains bass-note, third and sixth, and is therefore called a chord of the sixth. The second inversion has the fifth for bass; it contains bass-note, fourth and sixth, and is therefore called a chord of the six-four.

A **chord of the seventh** is a common chord, with the seventh from the bass-note added. Containing three notes besides the bass-note it has, of course, three inversions; the second is, however, not always available.

The **inversions of a chord of the seventh** are as follows: —**first**, with bass-note, third, fifth and sixth—*i.e.* chord of the 6-5-3; **second**, with bass-note, third, fourth and sixth—*i.e.* chord of the 6-4-3; **third**, with bass-note, second, fourth and sixth—*i.e.* chord of the 6-4-2.

A chord of the ninth is formed by adding a major or minor ninth to a chord of the seventh. In the inversions the root is omitted. **A chord of the diminished seventh** is the first inversion of a minor ninth; its root is therefore a major third below the bass-note.

The **root** of an inversion is the bass-note of the original chord. Therefore the root of a first inversion is a third below the bass-note; of a second inversion, a fifth below it; of a third inversion, a seventh below.

A **key** is a certain arrangement of notes with regard to the **key-note**, that being the one from which all others are reckoned. In every major key the notes must be so arranged as to give a semitone between the third and fourth, and between the seventh and eighth, from the key-note. In every minor key the semitones must fall

between the second and third, fifth and sixth, seventh and eighth, from the key-note. The intervals of the third and sixth from the key-note are major in a major, minor in a minor key.

Diatonic means belonging to the key; **chromatic**, not belonging to the key. A **chromatic chord** is a chord which contains one note or more foreign to the key. The key-note is called also the tonic; the second of the key, the supertonic; the third, the mediant; the fourth, the subdominant; the fifth, the dominant; the sixth, the superdominant or submediant; the seventh, the leading-note. The **leading-note** must be a semitone below the key-note. This necessitates, in minor keys, the raising of the seventh by an accidental sharp or natural. This raised seventh distinguishes the minor from its relative major. **Relative major and minor keys** are those having the same signature. **Modulation** is the passing from one key to another: the most usual modulation is into the dominant.

Tonality signifies the relationship of notes to the key-note or tonic.

In every **major key** are five common chords; three major, falling on tonic, subdominant and dominant; two minor, on supertonic and superdominant. There is a first inversion on every note of the key. In every **minor key** are four common chords; two minor, falling on tonic and subdominant; two major, on dominant and superdominant. A first inversion can be used on every note except the dominant. In both major and minor keys three second inversions are used; *viz.*, those on the dominant, tonic and supertonic—their roots being respectively the tonic, subdominant and dominant.

A **cadence** or **close** is the end of a musical sentence. In

a **full-close**, or perfect cadence, the sentence ends with the chord of the key-note preceded by that of the dominant; in a **half-close**, or imperfect cadence, with that of the dominant; in an **interrupted close**, or deceptive cadence, with the chord of the dominant, followed by some chord other than that of the tonic; in a **plagal cadence**, or **church close**, with the chord of the tonic, preceded by that of the subdominant (iv. 81).

ANDANTE and RONDO CAPRICCIOSO in E, Op. 14.

MENDELSSOHN (1809—1847).

The **andante** (♩=60) serves only as a short prelude to the rondo, and is in simple song-form. Mark on the music bars **4, 8, 12, 15, 22, 26**, each with its proper number.

1—4.	Introduction.
4—8.	Four-bar period, in E.
8—12.	Four-bar period, in E and B.
12—21.	Passages, leading to
22—24.	Incomplete return of first period.
25—26.	Arpeggios, leading to rondo.

Certain **chromatic discords** may be used in any major or minor key: the roots from which these are derived are the tonic, supertonic and dominant. The second chord in bar **2** is an example of one of these discords. The notes are—A♯, C♯, E, F♯,—*i.e.*, bass-note, third, fifth and sixth. It is therefore the first inversion of a chord of the seventh (p. 8), and the root is F♯, a third below the bass-note, and supertonic of the key. The following plan gives an analysis of the chords in the first two bars of the andante, and will

serve as a model for future analyses. Chords must be considered always in connexion with the key in which they occur, and not merely as independent chords.

Notes.	Intervals.	Roots.	Chords.
E, G♯, B	1, 3, 5	E	Major common chord on tonic.
G♯ B, E	1, 3, 6	E	First inversion of tonic chord.
A, C♯, E, F♯	1, 3, 5, 6	—	Chord of added sixth on subdominant.
A♯, C♯, E, F♯	1, 3, 5, 6	F♯	First inversion supertonic chromatic seventh.

In the **rondo**, presto (♩.=116) number bars **4, 8, 13, 22, 25, 29, 33, 40, 56, 75, 84, 88, 90, 98, 107, 113, 128, 153, 171, 180, 184, 190, 201, 216**; as the first is less than a half-bar it must not be reckoned as **1**.

A distinction is made between a **rondo** and a piece **in rondo-form**. In the former the principal subject is rounded off, and separated from the context, by a full-close; in the latter it has a less definite ending, and is united more closely with what follows.

Subject.	**1—4.**	Principal subject, in E minor.
	4—8.	Same as **1—4**.
	8—33.	Continuation, in E minor.
First episode.	**33—40.**	Passage, leading to
	40—56.	Second subject in G (relative) major.
	56—75.	The same (varied and extended), in G.
	75—84.	Passage, leading to
Subject.	**84—88.**	Second entry of subject, in E minor.

Second episode.	**88—113.**	Passages, leading to
	113—128.	Return of second subject, in **E** major.
	128—171.	Third subject, in E major.
	171—180.	Passage, leading to
Subject.	**180—184.**	Third entry of subject, in E minor.
Coda.	**184—216.**	Coda, in E minor.

This plan shows that the piece is in rondo-form, and not strictly a rondo, the principal subject being a short phrase, closely connected with the matter which follows. In the continuation is a passage in G, **13—22**, which returns in E, **98—107**. The short octave-passage at the end of the second subject appears in lengthened form, and in E minor, in the coda. The third subject is much longer than the others, and is in itself a piece in simple song-form, having a return of its first period at **153**.

The free treatment of form which later composers have allowed themselves is shown in the variations made in the second subject, and in the introduction of the third subject after the return of second. It would have been more usual for the third subject to follow the second entry of principal subject, and to be followed in its turn by a third entry of principal subject, which would precede the return of second subject.

1. Distinguish between a rondo and a piece in rondo-form.
2. What is a discord? (p. 7).
3. Give the three meanings of the term classical, as applied to music.
4. How is a phrase distinguished from a period? (p. 4).

SONATA in E♭, Op. 27, No. 1. BEETHOVEN (1770—1827).

Andante, in E♭ . . . . . (♩ = 88).
Allegro molto e vivace, in C minor (♩ = 108).
Adagio con espressione, in A♭. . (♪ = 66).
Allegro vivace, in E♭ . . . . . (♩ = 126).

Like its companion in C♯ minor, the 'Moonlight,' this bears the title, 'Sonata quasi una Fantasia.' They were both written in 1801, and published in the following year. The term **fantasia** (*whim*, *fancy*, or *freak*) has been variously employed in music; its use here indicates that the composer has allowed himself a greater measure of freedom than is consistent with the title sonata, notably as regards the form of the first movement. In the sonata in C♯ minor we found indeed some traces of orthodox first-movement form (v. 87), here there is absolutely none; and in fact it most resembles an improvisation or sketch thrown off at random. The only sonata before this with irregular first movement is that in A♭, Op. 26, which begins with an Air with variations. The present movement is in extended song-form. Mark bars **4, 8, 12, 16, 20, 24, 28, 32, 36, 40, 44, 48, 52, 56, 62, 70, 78, 86,** each with its proper number.

Part I.	**1—4.** **5—8.** **8—12.**	Four-bar periods, in E♭.
	12—16. **16—20.**	Four-bar periods, in C, F minor, and E♭.
	20—36.	Varied form of **1—8.**
Part II.	**36—44.**	Eight-bar period, in C (with close in G).
	44—52.	Eight-bar period, in C.
	52—62.	Varied repetition of **44—52**, leading to

Part III. **63—78.** Varied form of **1—8.**
78—86. Coda, in E♭.

The movement might have been analysed as a rondo, treating **1—8** as the principal subject; but **8—20** so entirely resembles **1—8** in character and form that a better idea is gained by using extended song-form. The second Part, marked allegro (♩.=84), seems at first sight out of sympathy with the andante. In a fantasia, however, strong contrasts and abrupt transitions are appropriate, the music responding to the ever-varying mood of the composer. Strict attention to the *pianos* makes the allegro a light, playful movement, not by any means a noisy one; and the fact that the andante is in *alla breve* time indicates for it a quicker rate of movement than an ordinary andante, two bars really forming one (iv. 28, 37): the two are not therefore so opposed in character as they at first appear.

1. What is the difference between a rondo and a first movement? (p. 6).
2. What is a fantasia?
3. Analyse the chords in **1—4** (for plan see p. 11).

The **second movement**, though not so entitled, is an example of the **scherzo and trio** which in BEETHOVEN'S works replaced the old-fashioned minuet and trio, being in the same form, but in quicker time. It should be accented as if in 6-4 time, beginning with a half-bar.

For the **adagio** BEETHOVEN chooses what was, with HAYDN and MOZART, the orthodox key—*i.e.*, the subdominant, that being one of the keys most closely related to the tonic. It furnishes, in its first four bars, an example of a **pedal-point**—*i.e.*, a note sustained in one part while the other parts form a succession of chords, to some of which the pedal-

note does not belong. For this purpose, two notes are available, the tonic and dominant; when used together they constitute a **double-pedal.** Here the A♭ is a tonic pedal, as there are some chords of which it does not form a part,—*e.g.*, the second and fifth. Sometimes, instead of one note, a short figure is repeated constantly in one part; this is called a **florid or figured pedal.** The second chord furnishes an example of **suspension**—*i.e.*, a note of one chord held over another to which it does not belong, and afterwards resolved on a note of the second chord. Here the C of the first chord is held over the second, with which it forms a discord, and then resolved on B, a note of the second chord. In **syncopation** a note is sounded at the weak part and held over the next strong part of the bar, but no discord is formed. The adagio must be regarded as a prelude to the finale, as a lengthened cadenza connects the two, and the theme of the adagio reappears, in E♭, in the final coda.

The **last movement** is in the rondo-form which resembles a first movement by containing a working-out. Were the second entry of principal subject omitted the form would be that of a first movement. Number bars **8, 16, 24, 35, 56, 72, 82, 89, 97, 106, 118, 131, 135, 139, 167, 174, 182, 190, 203, 224, 240, 255, 256, 266, 285.**

Subject.	**1—8.**	Principal subject, in E♭.
	9—24.	Continuation, in E♭.
First episode.	**24—35.**	Introduction to
	35—56.	Second subject, in B♭ (dominant)
	56—72.	Tributary, in B♭.
	72—81.	Passage, leading to
Subject.	**82—89.**	Second entry of subject, in E♭.
	90—97.	Continuation, in E♭.

Second episode.	**98—106.**	Passage, leading to
	106—139.	Working-out.
	139—166.	Passage, leading to
Subject.	**167—174.**	Third entry of subject, in E♭.
	175—190.	Continuation, in E♭.
Third episode.	**190—203.**	Introduction to
	203—224.	Return of second subject, in E♭.
	224—240.	Tributary, in E♭.
	240—255.	Passage, leading to
Coda.	**256—265.**	Entry of theme of adagio, in E♭.
	266—285.	Presto, in E♭.

The continuation of first subject is played twice; at its second entry, once; at its third entry, twice, but in varied form. The passage, **24—35**, affords an interesting example of thematic treatment. Its opening six-note figure is taken from the first subject, and becomes, first a four-quaver, then a two-quaver figure. The working-out is entirely founded on the first subject; at **135—139** the two-quaver figure just alluded to appears again, having previously been heard in longer notes, **131—134**. The passage **139—166** is founded on the four-quaver figure; the repeated notes do not form pedal-points, as they are essential to the harmony. The presto in the coda is founded on the two crotchets of first subject.

1. What is a pedal-point? Which notes can be used to form it?
2. Who invented the Scherzo? (p. 14).
3. What movement did it replace? How did it differ from that movement?
4. What is a figure? (p. 4).

PRELUDE and FUGUE in F minor, Book ii., No. 12, 'Das wohltemperirte Clavier.' J. S. BACH (1685—1750).

BACH wrote these 'Forty-eight Preludes and Fugues,' two in each major and minor key, to illustrate the advantage of the system of **equal temperament**, by which the notes are so tuned that all keys can be used (v. 19). The word **Clavier** is a general name for instruments with key-boards, and includes **harpsichord**, where the sounds are produced by quills plucking the wires; **clavichord**, where brass tangents strike and press the wires; pianoforte, etc. (v. 39).

The **prelude** (♩=60) is in **ancient binary form**, from which our modern first movement has been developed. This contained, as its name implies, two parts, the first ending in the dominant, or, in the case of a minor key, in the relative major. The second part generally began with the first subject in either the dominant or relative major.

A **fugue** is a composition in polyphonic style constructed on one short subject. First one voice-part enters alone with the subject, in the key of the tonic; then a second part enters with the answer in the dominant; other parts follow in regular order, alternate tonic and dominant, until all have entered. This constitutes the **exposition** of the fugue. In a **real fugue** the answer is identical with the subject; in a **tonal fugue** some slight alteration is made, the rule being that tonic is answered by dominant, and *vice-versâ*. The rest of the fugue consists of groups of entries of subject and answer, separated by short **episodes**, two important features being the stretto and pedal-point. In the **stretto** one part begins the subject before another part has finished it; there are often several stretto-like entries, but the last is generally the closest and most interesting.

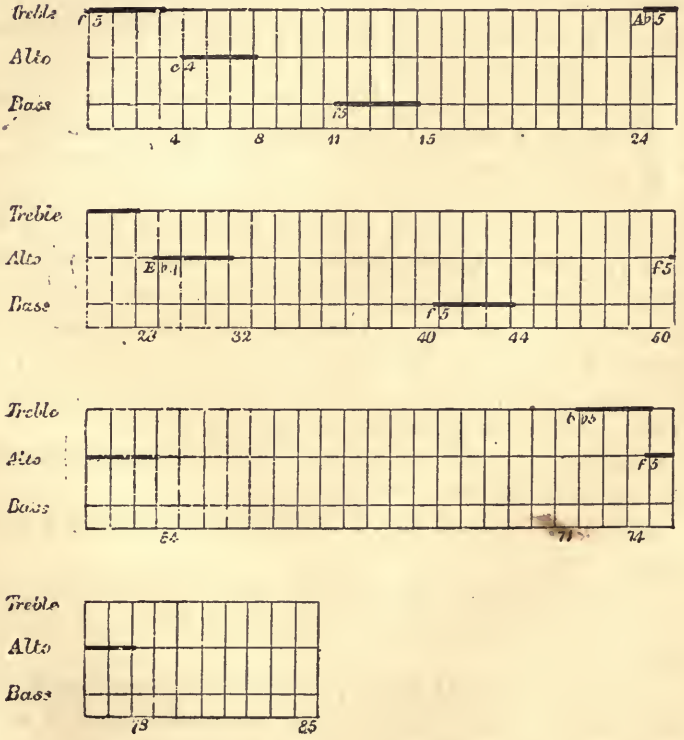
In the accompanying chart the position of each voice-part is indicated on the left-hand side. The perpendicular lines show the division into bars, of which some are numbered. The thick line (▬) shows the subject. The letter at each entry of subject shows the key, minor if a small letter, major if a capital. Where a figure follows it indicates the note of the key on which the entry begins;—*e.g.*, f^5 means that the entry is in F minor, beginning on C, the fifth of the key. The bars marked on the chart should be numbered on the music for convenience of reference.*

As the subject begins on the dominant the answer is tonal, beginning on the original tonic, F. A codetta, **8—11**, separates the end of the answer from the entry of subject in the bass; this entry completes the exposition. The first episode, **15—24**, contains a real or modulatory sequence (v. 11), the phrase **17—18** being repeated a note lower, at **19—20**, and begun again a note lower still, at **21**. Varied forms of the same sequence recur at **33—37** and **64—70**. All the episodes spring from matter first heard in the subject, or in the counterpoint which accompanied it at its second entry, **4—8**. The stretto, **71—78**, is not very interesting, as the alto enters only half a bar before the end of the subject in the treble.

1. What is a fugue?
2. Name the two sorts of fugue, and state the difference between them.
3. Define clavier, harpsichord, and clavichord.
4. Describe the three periods in the history of pianoforte music (p. 2): to which does this fugue belong?

* This chart is on the model of those in the 'Primer on Fugue, by James Higgs, Mus. Bac., Oxon.' (*Novello and Co.*), already referred to in the 'List of Books valuable to Students' contained in the First Grade of 'The Musician.' This primer may be strongly recommended to those desirous of gaining further knowledge as to the structure of fugue.

CHART of FUGUE in F minor ..... *J.S.Bach.*



TARANTELLE in A♭, Op. 43. CHOPIN (1809—1849).

The **tarantelle** is an Italian dance, being, like the spiders whose bite it was supposed to cure, named from Taranto, in the old province of Apulia, whence they came. The **saltarelle**, of Spanish origin, somewhat resembles the tarantelle; but has a jumping, hopping step to which the music must accommodate itself.

CHOPIN'S tarantelle has the wild rush peculiar to the dance, consisting of a series of short periods, all well-defined, and with ceaseless flow of quavers. In bars 6—8 we note an example of the composer's fondness for **consecutive fifths**—*i.e.*, two or more perfect fifths in succession between the same two parts. **Consecutive octaves** are equally forbidden, but **consecutive fourths** are permitted, except between the bass and an upper part. For the avoidance of these progressions (allowable to CHOPIN, but scarcely to us), the following rules are so important that, though already given in former Grades, they must be repeated here :—

1. When a note is common to two successive chords, it must be in the same voice-part in both.

2. Each part must move to the note nearest to it in the next chord.

3. When the bass moves by the step of a second, the parts containing the fifth and octave must move by contrary motion.

These rules are, of course, intended only to secure correct part-writing, after which remains the further task of avoiding monotony and of making each voice-part melodious.

The seventh bar of the melody beginning in D♭ furnishes a beautiful example of an **enharmonic change**—*i.e.*, a

change of name without (on the pianoforte) a change of sound, the A♭ becoming G♯. There should properly be different sounds for these and similar notes, and it has been found by experiment that fine violinists and vocalists do actually make a distinction. One cathedral singer said that, when singing with the organ, he consciously adopted an intonation different from that which he used in unaccompanied glees and part-music. Keyed-instruments have been constructed with as many as forty keys in the octave, thereby attaining a far more perfect intonation; but practical considerations limit the ordinary number to twelve, and necessitate the system of equal temperament already referred to, under which each fifth and fourth is purposely put slightly out of tune, and the inequality thus distributed amongst all the keys.

1. Make a plan of the tarantelle, in extended song-form (for model see p. 13).
2. What is a tarantelle? How does the saltarelle differ from it?
3. Play, in F, common chords on the tonic, subdominant, supertonic, dominant, and tonic, following the rules given above.
4. What are consecutive fifths and octaves?

SONATA in **A minor**, Op. 42. SCHUBERT (1797—1828).

Moderato, in A minor . . . . . (♩ = 96).
Andante poco moto, in C. . . . (𝅗𝅥 = 108).
Scherzo and Trio, in A minor . . (♩. = 72).
Rondo, in A minor . . . . . (𝅗𝅥 = 120).

There seems a natural perfection and symmetry in the three groups into which the five divisions of a first movement form themselves—exposition, development, recapitulation,

In the **exposition** (embracing the first two divisions) the themes are heard in their simple form; in the **development** (third division) they are presented in various disguises of harmony and key; in the **recapitulation** (fourth and fifth divisions) they reappear in their first form, accompanied by such modifications, contractions or amplifications, as the composer's fancy may suggest.

This sonata was composed in 1825, as also were two other sonatas, besides an unfinished one and a multitude of songs, including seven from Scott's 'Lady of the Lake.' In the first movement SCHUBERT seems to have put some restraint on himself, as it is not characterised by the undue length and lavish prodigality of themes so often met with in this composer's instrumental works.

Number bars **4, 10, 18, 26, 40, 51, 62, 76, 81, 90, 105, 120, 126, 129, 134, 138, 145, 151, 156, 166, 186, 200, 211, 223, 237, 247, 256, 271, 297, 303, 311.**

Div. I.	**1—10.**	First subject, in A minor.
	10—26.	Tributary, in A minor.
	26—39.	Introduction to
Div. II.	**40—51.**	Second subject, in C (relative) major.
	51—62.	Tributary, in C.
	63—90.	Coda, in C minor and major.
Div. III.	**90—151.**	Working-out.
Div. IV.	**151—166.**	Return of first subject, altered in form and key.
	166—186.	Return of tributary, similarly altered.
	186—199.	Introduction to
Div. V.	**200—211.**	Return of second subject, in A major.
	211—223.	Return of tributary, in A.
	223—311.	Coda, in A minor.

The first subject is completely altered at the return; but SCHUBERT makes amends by using it in the coda in nearly its original form. Special points for notice are—the effective half-close at **61**; the change from minor to major at **75—77** (a favourite device with SCHUBERT); the little dialogue in the following passage between two phrases founded, the one on the introduction to second subject, the other on the first subject; the interrupted close at **237**; and the metamorphosis of the phrase first heard at **81—83** into the stately march-like passage, **303—309**

The working-out is full of fantastic beauty. Note the lovely melody on pedal-point D, beginning at **105**; the figure at **126**, founded on three notes of the first subject; the lengthening of this at **134—137**; its growth into yet another figure at **138—144**; and the imitation at **145—148** and elsewhere.

1. Mention a device often met with in Schubert's music.
2. Describe the three heads under which the five divisions of a first movement naturally group themselves.
3. What is an interrupted close? (p. 10).
4. In the first division of this movement find an enharmonic change (p. 21).

The opening of the theme of the **second movement** may perhaps be a reminiscence of the phrase at bars **51—53** of the first movement. A hint as to the method of playing the variations is given by SCHUBERT himself, when speaking of his concert at Salzburg. "I was assured that the keys under my hands sang like voices, which, if true, makes me very glad, because I cannot abide that accursed thumping, which even eminent players adopt, but which delights neither my ears nor my judgment." The **scherzo** is in the compressed first-movement form often adopted by

BEETHOVEN and later composers, and suggested originally by the form of the old-fashioned minuet. Number bars **10, 22, 28, 36, 42, 54, 57, 79, 92, 97, 102, 114, 120, 126.**

At **54** is an example of the **chord of the diminished seventh.** The notes are—D, F, A♭, C♭,—*i.e.*, bass-note, minor third, diminished fifth, diminished seventh. Its root is found by going down a major third, as it is the first inversion of the supertonic minor ninth in A♭, with root, B♭, omitted. The chord is chromatic as regards the key of the preceding bars, A♭ major, diatonic as regards that of the succeeding bars, A♭ minor. Chords of the diminished seventh can also be taken with dominant or tonic root, their bass-notes being respectively the leading-note and the mediant. Specially beautiful is the change from minor to major at **97.**

The **trio** is in simple binary song-form.

1. Make a plan of the scherzo (for model see p. 22).
2. Name the three notes of the key on which a chord of the diminished seventh can be taken.
3. Find a suspended 9-8 (the ninth falling to the octave), a suspended 7-6, and a suspended 6-5 (p. 15).

In the **last movement,** number bars **15, 33, 47, 65, 77, 91, 105, 124, 144, 156, 170, 182, 209, 241, 255, 274, 282, 304, 316, 345, 359, 397, 430, 450, 477, 502, 525, 550.** The first being a half-bar must be numbered **1.**

This is in irregular rondo-form. The bars marked will help the student in making out a plan; but it should be noted that the principal subject only appears twice in complete form, **1—47,** and **209—255.** At the second entry, **91—105,** only the first fourteen bars are given; at the fourth, **345—359,** only the last fourteen. At **397** is an entry in D minor.

1. Find a passage in the minor which at its return is changed so as to exhibit Schubert's favourite alternation of major and minor.
2. How is the root of a chord of the diminished seventh found?
3. What is a sonata? How was the word first used? (p. 3).

ELÉGIE HARMONIQUE, in F♯♯ minor, Op. 61. DUSSEK (1761—1812).

Introduction—lento patetico, in F♯♯ minor. . . . . (𝅗𝅥 = 58).
Tempo agitato non presto, in F♯♯ minor . . . . . (♩ = 132).
Tempo vivace e con fuoco quasi presto, in F♯♯ minor (♩ = 92).

In considering the 'Invocation' sonata (v. 60) attention was drawn to DUSSEK'S prodigality and waste of precious material. Gifted with a wealth of melody such as few have possessed, he yet failed to attain the position which, with more patience and study, might have been his. In some compositions, however, he touches the highest level, and among these is his 'Elégie harmonique sur la mort du Prince Louis Ferdinand de Prusse, en forme de sonate.' DUSSEK became acquainted with the Prince in 1803, and was his constant companion for three years, assisting him with his compositions and pianoforte playing. The Prince was a distinguished amateur, and BEETHOVEN paid him the compliment (a high one, considering its source) of saying he did not play at all like a royal performer, but like a thorough solid pianist. Some years later the Prince paid an equally sincere compliment to BEETHOVEN'S music. The recently-composed 'Eroica' symphony was in the programme. Prince Louis Ferdinand "listened with the utmost interest, and at the close of the performance requested a repetition, which was of course granted. After supper, having to

depart early the next morning, he besought the favour of a third performance, which was also granted."*.

The 'Elégie' is in the old-fashioned two-movement form, to which BEETHOVEN returned in several of his later sonatas. Probably he felt it less artificial in character than the three- or four-movement form, and more suited to the deep teaching he desired to convey. This idea is supported by the fact of its being chosen by DUSSEK for what is evidently the expression of a sincere grief and sense of loss. There is a legend that BEETHOVEN, on the occasion of a republication of some of his earlier sonatas, even entertained the idea of cutting out the scherzos, so that the works might approximate to this more compact and expressive form.

In the 'introduction' and 'tempo agitato' the themes are treated with much freedom, this part of the composition partaking largely of the character of a fantasia. The finale is a rondo.

1. Find an example of a tonic pedal-point (p. 14).
2. Of the chord of the diminished seventh in B minor (p. 24).
3. Which three notes are used as roots of chromatic discords? (p. 10).
4. Analyse the chords in the first four bars of the finale (for plan see p. 11).

SONATA in D minor, Op. 31, No. 2. BEETHOVEN (1770—1827).

Largo—Allegro, in D minor . . . . (𝅗𝅥 = 108).
Adagio, in B♭ . . . . . (♩ = 50).
Allegretto, in D minor . . . . . (♩. = 84).

* Grove's 'Dictionary of Music and Musicians,' ii. 169.

BEETHOVEN'S music is generally divided into three styles or periods (iv. 44) :—

1. The period when form was all-important.
2. The mature period, when thought and form were of equal value.
3. The final period, when thought was everything, and when, purged and purified by suffering, "BEETHOVEN passes from being the great musician to being the great teacher."

The sonata in D minor is one of four sonatas which may be taken as specially representative of the second period; the other three being—the so-called 'appassionata,' the 'Waldstein,' and the 'sonate caractéristique.' When questioned concerning the meaning of the first two, BEETHOVEN is said to have replied :—"Read Shakespeare's 'Tempest.'"

In the first movement, number bars **6, 8, 21, 41, 55, 63, 87, 93, 99, 121, 133, 143, 148, 153, 159, 171, 185, 193, 217, 228.**

Div.	**I.**	**1—6.**	First subject, in D minor.
		7—21.	Tributary, in D minor.
		21—41.	Introduction to
Div.	**II.**	**41—55.**	Second subject, in A minor.
		55—87.	Tributary, in A minor.
		87—92.	Connecting bars.
Div.	**III.**	**93—142.**	Working-out.
Div.	**IV.**	**143—152.**	Return of first subject, in D minor.
		153—171.	Fresh introduction to
Div.	**V.**	**171—185.**	Return of second subject, in D minor
		185—217.	Return of tributary, in D minor.
		217—228.	Coda, in D minor.

The brevity of the first subject, the alternation of largo and allegro, the opening with the chord of the dominant,

and the close in that key, combine to give to this movement a highly dramatic character. In his first symphony, in C, BEETHOVEN braved the wrath of the critics, and drew down a storm of censure upon his head, by opening with the chord of the dominant seventh, an unheard-of innovation in those days.

In the tributary, the rhythm of the second subject is heard. On the return of first subject, the arpeggio on the chord of A is followed by four bars of expressive recitative, as is also the chord of C, six bars later. The tributary does not appear again, and a fresh decisive passage replaces the original introduction to second subject. This original introduction furnishes the material on which the working-out is founded. The frequent cross-accents on the second, third, and fourth crotchets of the bar are a characteristic feature of the movement.

1. Trace the material employed and chords passed through, in the working-out.
2. What is a chord of the diminished seventh? How is its root found? (p. 24).
3. Name the intervals in each inversion of a chord of the seventh (p. 8).

In the **second movement**, number bars **8, 17, 31, 38, 43, 51, 59, 73, 80, 89, 98, 103**, and make a plan in first-movement form. Note the curious construction of the first subject; first an eight-bar, then a nine-bar section. Of all the wonders in BEETHOVEN'S music none is perhaps more striking than the absolute originality and individuality displayed in the adagio, the movement which tests a composer's strength and genius to the uttermost. In MOZART'S slow movements one recognises a certain family likeness, one may get confused between two of them and

hesitate to decide to which work each belongs. Compare for example the andante cantabile from the sonata in B♭ (No. 10, Cotta) and the adagio from that in C minor. Equally graceful, ingenious, beautiful and even *unlike* one another as they are, we recognise certain turns of thought and expression, a certain feeling, which make us unhesitatingly attribute both to the same master. But with BEETHOVEN, in his fully-developed period, each movement stands out with startling distinctness, possessing, like a beautiful picture or statue, an individuality, an existence, a soul of its own, coming to us like a dear friend with consolation, sympathy and love. Not to mention others, think only of the slow movements of the 'Moonlight,' 'Appassionata,' 'Caractéristique,' and even, going back to quite an early work, the sonata in E♭, Op. 7.

Second to none is the adagio of this sonata in D minor. Is it perhaps a tone-picture of the tedious toil and travail of sad humanity, as viewed by the suffering and afflicted composer? The solemn questionings and mocking answers of the first subject; then the ponderous, unresting, unhasting beats of the foot of fate, alternating with piteous beseeching cries and hurried agonised entreaties, culminating in the heavenly serenity and blissful beatitude of the too-brief second subject. Again and yet again return the questionings, the wondering, longing desire; until, in the coda, the old giant, driven in upon himself by his cruel deafness, but with true tender heart throbbing in sympathy with all the woes of mankind, finds at length consolation if not content.

In the **third movement**, number bars **16, 32, 44, 68, 88, 95, 96, 111, 119, 127, 135, 151, 159, 170, 174, 200, 215, 230, 243, 272, 296, 316, 323, 351, 359, 366, 374, 382, 386, 400**; as the first is a half-bar it must be numbered **1.**

Div. I.	1—16.	First subject, in D minor.
	16—32.	Continuation, in D minor.
	32—44.	Introduction to
Div. II.	44—68.	Second subject, in A minor.
	68—88.	Tributary, in A minor.
	88—95.	Passage, leading to
Div. III.	95—215.	Working-out.
Div. IV.	215—230.	Return of first subject, in D minor.
	230—272.	Lengthened introduction to
Div. V.	272—296.	Return of second subject, in D minor.
	296—316.	Return of tributary, in D minor.
	316—323.	Passage, leading to
	323—400.	Coda, in D minor.

The fact that all three movements are in first-movement form testifies to the fascination this form exercised over composers, and to its perfect symmetry and completeness.

The **finale** conceals, under its outward gaiety, the same longing and restless spirit manifest in the preceding movements, but differs vastly from them in the material used as a vehicle for its expression. There we remarked abrupt and frequent changes in time, in rhythm and in form; here the composer keeps strictly to the spirit and form of the first subject; indeed, the whole movement is founded on two figures only,—the opening one of four notes, and the two-quaver figure in bar **44**. The changes which the first figure undergoes are specially interesting; note its inverted form, at **119**, and elsewhere. The coda contains a complete entry of first subject, rendered intensely dramatic by the accented A's at the third quaver of the bar, and by the lengthening, **382—386**. The daring which

could close such a work *piano*, swelling out the tone a little, and letting it die away in a sort of sigh, is characteristic of BEETHOVEN.

1. What keys are passed through in the working-out?
2. What change is made in the fourth division?
3. Find a chord of the diminished seventh which, considered in relation to what precedes it, is the first inversion of tonic minor ninth in A minor, in relation to what follows, first inversion of supertonic minor ninth in G minor, the root being omitted in each case (p. 24).
4. Find a diatonic chord of the diminished seventh, in A minor. On what note of the key does it occur?

INTRODUCTION, FUGUE and SONATA in C minor, Op. 25.
WOELFL (1772—1814).

Introduction, in C minor (𝅗𝅥=66).
Fugue, in C minor . . (♩=72).
Allegro molto, in C minor (♩=80).
Adagio, in A♭ . . . . (𝅗𝅥=88).
Allegretto, in C minor . (♩=88).

In the group of distinguished pianists and writers for the pianoforte who flourished at the end of the eighteenth century, WOELFL holds a high place. Like HUMMEL, he was regarded by his friends and by the public as a rival of BEETHOVEN. He was a master of all the resources of counterpoint, his large hands giving him exceptional command over the key-board in extemporisation. Of his numerous compositions but few are now heard; the present work, however, deserves a better fate than oblivion; whether we consider the majesty of the introduction, and of the fugue-subject, with its interesting working; the

brilliancy of the allegro; the quiet dignity of the adagio; or the quaint old-fashioned gaiety of the finale.

The form is very clear throughout, but an analysis may be given of the fugue, as presenting a feature not previously met with. Number bars **4, 8, 11, 15, 18, 23, 27, 33, 37, 40, 44, 48, 52, 57, 61, 65, 70, 76, 78, 82, 84, 88, 90, 94, 97.**

For explanation of the accompanying chart, see page 18. The only difference is that the subject is indicated by a thick *curved* line (⁀), because it is afterwards used in inverted form, bar **57** and elsewhere, the upward skip of a fifth having now become a downward skip, and so on with the other intervals. The inverted form of subject is indicated by a reversed curve (‿). The fugue is tonal, the dominant G being answered by the tonic C; but this is the only alteration made in the answer.

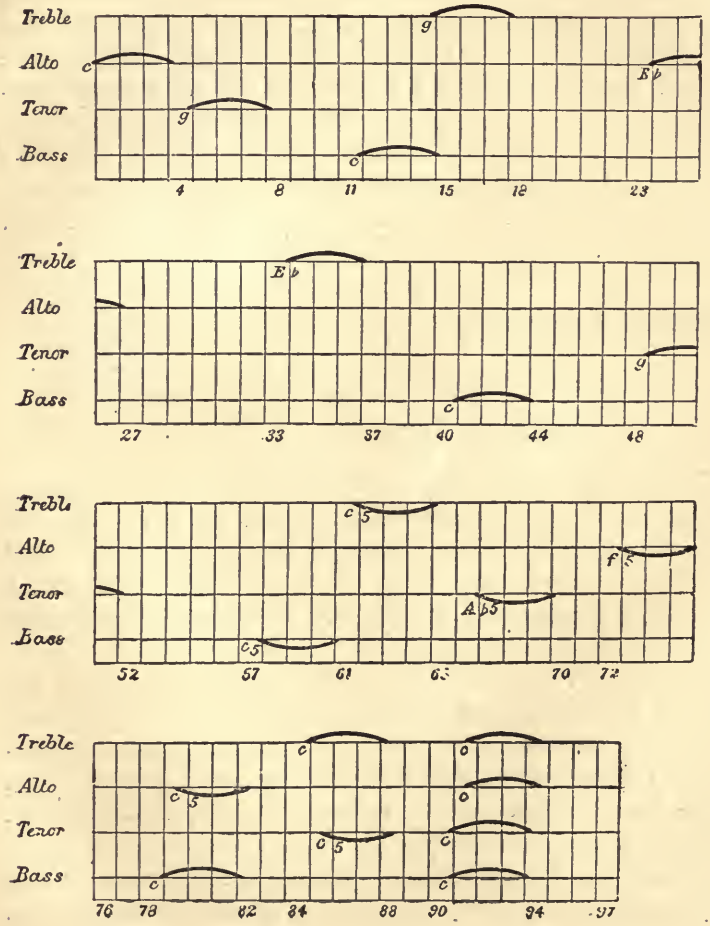
The exposition ends at **18**, and contains a hint at stretto, the treble beginning the answer, at **14**, before the bass has finished the subject. At **78—82** and **84—88** the subject and its inversion are used together in stretto at the interval of a half-bar, while at **90—94** subject answers subject at the same interval of time, the parts being filled up with full chords.

1. Why is this a tonal fugue? (p. 17). What alteration is made in the answer?
2. What is a stretto? (p. 17).
3. What constitutes the exposition of a fugue?

PRELUDE and **FUGUE in G minor**, Book ii., No. 16.
J. S. BACH (1685—1750).

This is the first fugue we have had in the Sixth Grade with a regular counter-subject.

Harmony is the art of writing chords correctly; **counter-**

CHART of FUGUE in C minor.....Woelfl

point, writing one or more melodies to accompany another melody. While the second voice-part enters with the answer, the first part has accompanying counterpoint, contrasting with it. Sometimes these two parts are written in **double counterpoint**;—*i.e.*, in such a way as to be correct when their position is inverted, the lower placed above the upper. The counterpoint then receives the name of **counter-subject**, adding greatly to the interest of the fugue, inasmuch as it can be introduced at pleasure either above or below the subject. For chart and full analysis the student is referred to Higgs's 'Primer on Fugue' (*Novello and Co.*), mentioned on page 18.

ZWEI RHAPSODIEN, Op. 79. BRAHMS (born 1833).

No. 1, in B minor . . (♩=96).
No. 2, in G minor . . (♩=80).

Without a peer among living composers of instrumental music stands JOHANNES BRAHMS. As early as 1853 his genius was recognised by SCHUMANN in an article in the 'Neue Zeitschrift für Musik,' which at once turned public attention prominently upon him. Here, as in many other instances, after-performances have fully justified SCHUMANN'S predictions. A large and ever-increasing number of admirers have learned to regard BRAHMS as the legitimate successor of BEETHOVEN; and feel that he has given expression to the modern spirit and ideas in music such as might have been written by BEETHOVEN himself, had he lived in our time.

Purity of outline, majestic simplicity, and a broad, stately, rhythmical tread, stamp the music of BRAHMS with a special

character: it seems touched with the spirit of old Greek Art, penetrated with a beauty rather intellectual than sensuous, the utterance more of an inspired prophet than of a mere musician.

How, then, should the study of such works be approached? When a thinker is so absorbed by his idea or mission as to dwell exclusively on the message he has to deliver regardless of the effect it may produce on his hearers, the presumption is that he can tell us something which may well repay the expenditure of much thought and study in arriving at its true meaning. When we consider further that the accusations now brought against BRAHMS are merely stock phrases, which have served times out of number as weapons of attack against any composer who dared to show a spark of originality, or to express his thoughts in language at all unfamiliar to his critics—that MOZART was pronounced 'incomprehensible,' and BEETHOVEN 'mad,'—bearing in mind that the tendency of the present day is not generally considered to be a too great earnestness, but rather a foolish desire to write frivolous and ear-tickling melodies—remembering these things, let us not grudge the bestowal of any amount of time and labour on the study of the thoughts of a deep and earnest thinker.

SCHUMANN, at about the age of thirty, began to feel the pianoforte too restricted for the expression of his ideas, which needed the orchestra for their full embodiment. BEETHOVEN, after the composition of his last sonatas, is said to have experienced a similar feeling, and to have announced that he would write no more for the pianoforte. BRAHMS apparently sympathised in this respect with his predecessors; for, after his three early sonatas, Op. 1, 2 and 5, we find no more works in sonata-form for pianoforte

alone; though some of his most beautiful and original compositions are for pianoforte in combination with other instruments;—*e.g.*, the quintet in F minor and the quartet in A.

The title of these short pieces would not lead us to expect very strict attention to musical form; but on examination, we find the first rhapsody remarkable for the treatment to which its themes are subjected, while the second is in strict first-movement form.

In the **first rhapsody** (extended song-form) number bars **5, 11, 16, 22, 29, 39, 43, 49, 62, 66, 70, 89, 93, 98, 104, 113, 121, 128. 217, 233.**

Part I.	**1—16.**	Period, ending in F♯ minor.
	16—29.	Period, ending in D major.
	30—39.	Period, in D minor and G minor.
	39—66.	Working of phrases previously heard.
	67—70.	Same as **1—4.**
	70—89.	Continuation, with close in B minor.
	89—93.	Coda, in B minor.
Part II.	**94—104.**	Period, in B and F.
	104—121.	Founded on previous period, with close in B.
	121—128.	Passage, leading to
Part III.	**129—217.**	Repetition of **1—89.**
	217—233.	Coda, in B minor.

The first part is built upon the opening five-note figure, the three-quaver figure in the bass of the same bar, the four-crotchet figure in **22, 23**, and the three-note figure in **30.** A character of restless eagerness is given to the first period by the abrupt changes of key and by the working of the three-quaver figure; afterwards the beautiful sostenuto melody in D, **22**, enters with magical effect. The enharmonic change

at **10** is noteworthy. The sentence **94—103** is curiously constructed of two five-bar sections, with a final chord, **104.**

Concords peculiar to the minor key can be used **chromatically** in the major. This rule explains the use of the last chord in **23,** which is the chord of the subdominant in D minor.

1. What keys are passed through in the first period?
2. Name another chromatic concord which might be used in D major.
3. What is the distinction between harmony and counterpoint? (p. 32).

In the **second rhapsody,** number bars **8, 13, 20, 32, 53, 64, 85, 93, 98, 105, 116, 123,** and make a plan in first-movement form.

FANTASIE IMPROMPTU in C♯ minor, Op. 66. CHOPIN (1809—1849).

Allegro agitato, in C♯ minor . (𝅗𝅥=84)
Moderato cantabile, in D♭ . . (♩=92).

This is one of the few posthumous works of CHOPIN worthy to rank with those published during his lifetime. Written in extended song-form, the dreamily-flowing melody of the second part contrasts vividly with the sparkling passages of the first. Both parts contain examples of the mixed rhythm, three notes against four and two against three, which CHOPIN used so much, and which has become such a favourite device with BRAHMS and other modern composers.

Another characteristic of the music of CHOPIN is his ingenious use of mingled arpeggios and **passing-notes,**—*i.e.*, notes used in passing from one harmony-note to another. A passing-note must be approached and quitted by the step of a

second, though in the modern style there are numerous exceptions to this rule; it is usually at the unaccented part of the bar; it may pass from one note to another of the same chord, or from a note of one chord to that of another; and may be either diatonic or chromatic. Accented passing-notes are also known by the name of **changing-notes.** In the treble of bar **5** of the fantasie-impromptu, the second, fourth, eighth, tenth and twelfth notes are changing-notes, the fourth and twelfth being chromatic, the rest diatonic, and all used in passing from one note to another of the same chord. In **11** the first E is an unaccented passing-note. The last group of semiquavers in **8**—A, G♯, B, A—shows a frequent form of exception to the rule that passing-notes must be approached and quitted by the step of a second; a harmony-note, the note below it, skip of a third to the note above, and then a return to the harmony-note.

1. What are passing-notes?
2. Name the rules to be observed in writing or playing chords (p. 20).
3. In the key of D play the following—common chord on tonic, first inversions on supertonic and mediant, common chord on superdominant, first inversion on subdominant, and then a full-close.
4. What was ancient binary form? How did it differ from our modern first-movement form? (p. 17).

VARIATIONS with FUGUE in E♭, Op. 35. BEETHOVEN (1770—1827).

The theme of these variations seems to have been a favourite with the composer. He used it in the Ballet of Prometheus, in a Contretanz, and in the finale of the 'Eroica' symphony. Written in 1802, the variations in E♭ followed another set in F, both appearing at the same time as the pianoforte sonatas in G and D minor, Op. 31, Nos. 1 and 2.

BEETHOVEN mentions the variations as distinct in kind from his earlier ones, and wishes them therefore to be included in the series of his larger works, and numbered accordingly. The variations are preceded by an introduction founded on the bass of the theme, with three variations. This bass forms the subject of the fugue, used afterwards in diminution and then inverted.

1. What is a counter-subject? (p. 34).
2. Define suspension and syncopation (p. 15).'
3. Find an example of each in the first variation on the bass of the theme.

SONATA in A♭, 'The Maid of Orleans,' Op. 46.
STERNDALE BENNETT (1816—1875).

Andante pastorale, in A♭ . . . . (𝅗𝅥. = 54).
Allegro marziale, in A♭ minor . . (♩ = 84).
Adagio patetico, in E . . . . . (𝅘𝅥𝅮 = 72).
Moto di passione, in A♭ . . . . (♩ = 132).

This is an example of 'programme music,' where the interest is enhanced and a definite meaning given to themes by associating them with ideas expressed in words. Of this BENNETT had already a delicate and refined example in the overture 'Paradise and the Peri,' written for the centenary of the Philharmonic Society in 1862.

Each movement of this sonata represents musically a scene from the life of the Maid of Orleans. In the first she tends her sheep on the hills in youth. The second depicts her battle-life, the clanging trumpets and thundering war-cries. The third, her prayer to heaven when in prison, mingled with sweet sad memories of her happy pastoral life.

The last movement has for motto—"Brief is the sorrow, endless is the joy."

Regarding the scheme of the sonata from a technical point of view, the **first movement** must be considered as an introduction, in song-form, founded on two graceful periods which alternate with each other, the second appearing first in E♭, then in A♭; a short coda ends the movement. The subtle changes of accent caused by the varying time, 12-8, 9-8 and 6-8, are characteristic of the composer.

In the **second movement**, number bars **5, 9, 18, 37, 49, 52, 59, 66, 73, 80, 88, 97, 105, 109, 118, 122, 138, 146, 162, 177, 184, 198, 205, 213, 222, 226, 246, 256, 272, 283.**

Div. I.	**1—8.**	First subject, in A♭ minor.
	9—37.	Introduction to
Div. II.	**37—73.**	Second subject, in B.
	73—80.	Passage, leading to
Div. III.	**80—138.**	Working-out.
Div. IV.	**138—146.**	Return of first subject, in A♭ minor
	146—162.	Introduction to
Div. V.	**162—198.**	Return of second subject, in D♭.
	198—205.	Passage, leading to
	205—283.	Coda, in A♭ minor.

This differs widely from MOZART'S first movements, though conforming to them in general outline. The tendency of modern composers since BEETHOVEN has been in the direction of greater freedom in modulation and in treatment of subjects; and BENNETT may well have felt that the wildly dramatic character of his theme justified, if it did not directly necessitate, a corresponding freedom in the music.

The first subject ends with a half-close; breaking off into a vigorous passage, half continuation and half introduction

to second subject, which latter appears in B,—*i.e.*, C♭, relative major, written for convenience in sharps instead of flats: the entry of its opening phrase in the tenor, at **52**, with counterpoint in contrary motion in the treble, is specially beautiful. The working-out begins with a reference to first subject, in C♯ minor, followed, at **88**, by a lovely cantabile phrase, founded on the close of second subject and the march-rhythm of the first. After various references a pedal-point on E♭ is reached, which leads to the return of first subject. Here additional interest is given by the passage of quavers interwoven with the second half of the subject. The introductory passages are much shortened, but the second subject returns entire in the unusual key of D♭, subdominant. Then follows a long coda, founded on matter already heard, and containing specially an altered entry in A♭ minor of the passage **88—97**, and a reference to **18—21**, omitted in the fourth division.

The right-hand notes of **49—50** form a **sequence**,—*i.e.*, a passage formed by repeating a phrase, either of melody or harmony, on other notes of the key, higher or lower, as the case may be. Sequences are of two sorts, real (or modulatory) and tonal. In a **real or modulatory sequence** each interval is reproduced exactly in each repetition;—*e.g.*, a major second is answered by a major second: this necessitates a change of key, or modulation, for each repetition. In a **tonal sequence** one key is preserved throughout, and the intervals are not always exactly the same—*e.g.*, a major second may be answered by either a major or minor second. Here the sequence is tonal, as no change of key is made.

1. Find examples of syncopation (p. 15).
2. Of another tonal and of a real sequence.
3. Trace the keys passed through in the working-out.

The **third movement** is on precisely the same model as the first, with two themes alternating, followed by a coda, here of special beauty. The second theme appears first in the dominant, then in the tonic, the piece resembling a first movement with working-out omitted.

In the **finale**, number bars **17, 21, 36, 40, 55, 59, 67, 89, 98, 110, 122, 130, 148, 152, 156, 182, 220, 229, 238, 242, 254, 270.**

The form is vague, but resembles most a rondo, the principal subject, **1—17**, returning in varied form at **36—55** and **130—148**. The passage in A♭ minor, **55—59**, returns, much altered, in D♭ at **148—152**, and in A♭ at **238—242**. Use is made of the eight-crotchet figure first heard at **19—21**; of the seven-note figure, **40—41**; and the two notes which begin the subject are frequently so treated as to suggest the thrice-sounded trumpet-note constantly heard in the first movement.

If the minor sixth of the key be taken with its major third, perfect fifth and augmented sixth, a chord results to which the name of **German sixth** has been given; in rare cases this chord is inverted. An instance occurs at **122**. The E♭ is a pedal-bass; taking the other notes and making F♭ the lowest, we get—F♭, A♭, C♭, D♯—a chord of the German sixth, which is therefore here used in the first inversion, A♭ being the bass-note.

1. What is a real or modulatory sequence?
2. What notes in a minor key bear a common chord? (p. 9).
3. Explain the chord of the German sixth.

SONATA in C, Op. 24. WEBER (1786—1826).

Allegro, in C . . . . . (♩ = 104).
Adagio, in F . . . . . (♪ = 84).
Menuetto and trio, in E minor (𝅗𝅥. = 72).
Rondo—presto, in C . . . . (𝅗𝅥 = 80).

WEBER is one of the foremost representatives of the romantic school (p. 2); but, as stated in analysing the 'Invitation to the Dance' (v. 41), it is to his operas that we must look for the full manifestation of his strength. His pianoforte works were mostly written in early life, before his powers were matured, and when his tastes were vitiated by the atmosphere of dissipation in which he lived. The sonata in C has, however, always been a favourite with pianists, specially its last movement, the well-known *moto perpetuo*.

In the **first movement**, number bars **4, 12, 20, 24, 28, 33, 42, 49, 55, 68, 73, 85, 98, 114, 117, 127, 134, 152, 157, 161.**

Div. I.	**1—4.**	Prelude.
	4—20.	Introductory subject, in C.
	20—24.	First subject, in C.
	24—41.	Introduction to
Div. II.	**42—49.**	Second subject, in G.
	50—68.	Continuation, in G.
Div. III.	**69—114.**	Working-out.
Div. IV.	**114—117.**	Return of first subject, in C.
	118—126.	Introduction to
Div. V.	**127—134.**	Return of second subject, in C.
	135—157.	Continuation, in C.
	157—161.	Coda, in C.

The romantic spirit, even while submitting to classical fetters, refuses to be rigidly bound by them; and reserves

the right of making innovations should the form interfere with that absolute freedom requisite to a due expression of the emotion which with composers of the romantic school has always been of primary importance.

WEBER begins this movement with a chord of the diminished seventh in D minor. Then enters a tranquil theme which seems to be the first subject, but proves merely a meditative introduction; for its only return is at the close of the working-out, in E♭ and shortened. The first and second subjects are founded on the same two-semi-quaver figure, which, however, gains a lighter, more playful character in the second subject; touches of tenderness break the storm of alternate passion and fairy mockery at **28, 33, 55.** The continuation of second subject ends with a reference to the opening arpeggio, the same reference occurring in altered form at the return. The four chords opening the working-out furnish examples of the free use of the chord of the diminished seventh which is such a prominent characteristic of the modern school. The chord has a special beauty; but, like other beautiful things, often loses its freshness and fragrance by being used without judgment.

Notes.	Intervals.	Roots.	Chords.
F, A♭, B, D	1, 3, 4, 6	G	Third inversion, tonic minor ninth = second inversion, diminished seventh on mediant.
F𝄪, A, C, E♭	1, 3, 5, 7	D	First inversion, dominant minor ninth = diminished seventh on leading-note.
G, B♭, C𝄪, E	1, 3, 4, 6	A	Third inversion, dominant minor ninth = second inversion, diminished seventh on leading-note.
G𝄪, B, D, F	1, 3, 5, 7	E	First inversion, supertonic minor ninth = diminished seventh on augmented fourth of D minor.

The third chord is approached as the third inversion of the supertonic minor ninth in G, and quitted as the third inversion of the dominant minor ninth in D.

1. Describe the three periods in the history of pianoforte music (p. 2).
2. Name a composer whose works connect the first and second periods.
3. What is essential to the perfect beauty of a musical theme? (p. 2).
4. Analyse the chords in bars 66—68.

The **adagio** is simple in outline, though varied in dramatic expression. Number bars **24, 36, 64, 84, 89.** A long period in F, **1—24,** by turns sweetly tender and fiercely supplicatory: a graceful period in C, **25—36**; followed by a passionate episode, **37—64,** beginning in C minor: then a return of the first theme with important modifications, **65—84**; and a short coda.

From the length and character of the **menuetto** we should have expected rather the title 'scherzo.' Perhaps WEBER desired to indicate a certain stateliness and leisure in playing it, there being a danger of a loss of distinctness if the movement be played too fast.

In the **last movement** number the necessary bars and make a plan in rondo-form, on the model of that given on page 15. The principal subject, fifteen bars long, ends with a half-close.

1. Describe the difference between a rondo and a piece in rondo-form (p. 11).
2. How does a scherzo differ from a minuet? (p. 14).
3. Find examples of passing-notes and changing-notes, diatonic and chromatic (p. 37).
4. Find instances of the employment of the chord of the diminished seventh

SONATE CARACTÉRISTIQUE in E♭, Op. 81ª. BEETHOVEN (1770—1827)

Introduction—Adagio, in E♭ . . (𝅗𝅥 = 63.)
Allegro, in E♭ . . . . . (♩ = 112).
Andante espressivo, in C minor (𝅗𝅥 = 72).
Vivacissamente, in E♭ . . . . (♩. = 108).

This work bears the title '*Les adieux, l'absence et le retour,*' and is the only instance of programme-music occurring in the sonatas for pianoforte alone. The first movement was written in May, 1809, on the departure of BEETHOVEN'S pupil and friend, the Archduke Rudolph of Austria, to whom he dedicated the concerto in G, in 1808, the great trio in B♭, in 1810, and the mass in D. The sonata was completed in January, 1810, on the Grand Duke's return. The andante espressivo is short, and leads directly into the finale, so that the work shows distinct traces of that leaning towards two-movement form already noticed in BEETHOVEN'S later sonatas. As regards publication, 1809 is the most brilliant and astonishing year of the composer's life. The works produced in that year include the fourth symphony in B♭, the violin concerto, the C minor and pastoral symphonies, the violoncello sonata in A, and the two pianoforte trios, Op. 70.

In the *sonate caractéristique,* as in the *sonate pathétique,* the introduction forms an essential part of the work, returning in the course of the first movement. The only other sonata which contains a slow introduction is that in C minor, Op. 111, while in the symphonies we find one in four out of nine, a difference accounted for by the lack of sustaining power on the pianoforte as compared with the orchestra. The three opening notes sing the German 'Lebewohl'; they

occur in the second subject of the allegro, and frequently in the coda, besides forming a two-note figure in the working-out. In the **allegro**, number bars **5, 9, 13, 19, 34, 42, 49, 53, 57, 75, 78, 88, 94, 102, 111, 126, 134, 141, 146, 151, 165, 181, 207, 215, 227, 239.**

Div. I.	**1—9.**	First subject, in E♭.
	9—33.	Introduction to
Div. II.	**34—42.**	Second subject, in E♭.
	42—49.	Closing subject, in E♭.
	49—53.	Passage, leading to
Div. III.	**54—93.**	Working-out.
Div. IV.	**94—102.**	Return of first subject, in E♭.
	102—125.	Introduction to
Div. V.	**126—134.**	Return of second subject, in E♭.
	134—141.	Closing subject, in E♭.
	141—239.	Coda, in E♭.

The two-quaver and crotchet figure in the first subject springs from the second three-note figure in the introduction, already given in almost this exact shape at bars **8, 9.** The introduction furnishes also a hint of the descending chromatic passage in the left hand. The subject contains, as will be seen, two distinct thoughts, the first expressing the agony of parting, the second bracing up the soul to endurance, and even allowing a quiescent influence to steal in. The rapid alternation of these varying moods is finely expressed throughout the movement; notably in the passage **42—49.** Observe how the three-note figure of the first subject becomes a five-note figure at **78,** shortened into four notes at **88.**

The working-out is short, as are the other divisions of the movement, the composer reserving himself for the long and

interesting coda, a striking example of the elevated position assigned to this part of the movement by BEETHOVEN, who made it the point of highest interest, the final summing-up of all that had preceded. This opens with a reference to first subject, and an extension of its second section leads to an entrance of the 'Lebewohl,' given alternately, with wonderful effect, by the two voices. At **181—206** this is accompanied by hurried, agitated passages of quavers, returning at **207** in its simple form, and giving rise, at **215**, where it is used in a sort of stretto (p. 17), to a chord which has occasioned not a little learned debate and controversy, tonic and dominant harmonies being heard together. This must, we think, be regarded as a case where intense feeling over-rides strict laws of harmony. Increasing grief and agitation, as the fatal moment of parting approaches, beget total oblivion of all mundane concerns; the loving murmurs come faster and more incoherently; then die away gradually into the distance, until we wake with a start to find our dear one gone.

1. Why is a slow introduction less frequently met with in sonatas than in symphonies?
2. Analyse the chords in bars 5—8 (for model see page 11).
3. What chromatic concords can be used in a major key? (p. 37).
4. Describe the three styles or periods into which Beethoven's works have been divided (p. 27).

The **andante espressivo** contains two distinct musical ideas. The first founded on the questioning three-note figure, a tinge of deep sadness being imparted by the heavy three-quaver figure in the left hand. The second, of altogether brighter, happier character, enters at bar **15**, in G, returning towards the close, in F, after which a passage on the questioning figure leads directly to *Le retour.*

In the **last movement**, number bars **10, 17, 23, 29, 37, 45, 53, 61, 77, 81, 87, 94, 104, 110, 122, 130, 138, 146, 176, 185, 191, 196**, and make a plan in first-movement form (for model see page 22).

The opening ten bars form an introduction, the first subject entering at **11.** The delicate contrapuntal figure accompanying its second section does not appear at the return. The working-out is peaceful in character, founded mainly on the second subject, but a turbulence of question and answer, **104**, immediately precedes the return of first subject. Graceful passages of winning tenderness form the chief part of the coda, which ends with a burst of joy.

The *sonate caractéristique* and the sonata in E minor, Op. 90, are generally taken as closing BEETHOVEN'S second period; the five noble sonatas, Op. 101 to Op. 111, belong to the third.

1. Trace the keys passed through in the working-out.
2. Explain what is meant by equal temperament (p. 17). Why is it needed?
3. In E♭ play common chords on tonic and subdominant, first inversions on supertonic, mediant and subdominant, and then an interrupted close (p. 20).

HUMORESKE in B♭, Op. 20. SCHUMANN (1810—1856).

Composed in 1839, this belongs to the wonderful group of works produced during SCHUMANN'S great 'pianoforte period,' 1836—1839. Amongst others, there were the fantasia in C, Fantasiestücke, Davidsbündler, Novelletten, Kinderscenen and Kreisleriana. "I used to rack my brains for a long time," writes SCHUMANN in 1839, "but

now I seldom scratch out a note. It all comes from within; and I often feel as if I could go playing straight on without ever coming to an end." In 1834 had been started the new paper 'Neue Zeitschrift für Musik,' which SCHUMANN called the organ of youth and movement; and which was destined to effect a revolution in the world of musical criticism, and to bring to light many clever and afterwards well-known musicians. His editorship, with his study and appreciation of new works, doubtless aroused a sense of his own power and of the message within him. He writes in 1836, "If you only knew how I feel, as though I had reached but the lowest bough of the tree of heaven; and could hear overhead, in hours of sacred loneliness, songs, some of which I may yet reveal to those I love—you surely would not deny me an encouraging word."*

The Humoreske, which SCHUMANN himself characterises as being a little melancholy, hardly indeed carries out the idea of its title. Rapid alternations of tender and lively themes, representing both sides of the composer's nature; constant slackening and quickening of time; quaint modulations and rhythmical forms; lovely snatches of melody—these impart to the work a lightness, a wayward witchery, a fairy fantasy, more suited to the 'caprice,'—the title 'humoreske' giving an idea rather of boisterous gaiety and rough humour.

The metronome marks are—Einfach (♩=80), Sehr rasch und leicht (♩=132), Hastig (♩=126), Einfach und zart

* For further interesting particulars of this and of other periods of Schumann's life, see Grove's 'Dictionary of Music and Musicians,' iii. 384.

(♩=100), Intermezzo (♩=120), Innig (♩=116), Sehr lebhaft (♩=76), Mit einige Pomp (♩=92), Etwas bewegt (♩=112).

1. Which notes of the key are used as roots of chromatic discords? (p. 10).
2. What intervals does a chord of the diminished seventh contain? How is its root found? (p. 24).
3. At what period were Schumann's finest pianoforte compositions written?
4. Name the most important.

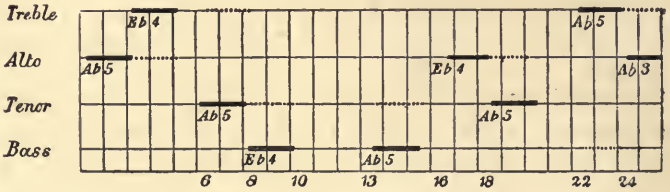
PRELUDE and FUGUE in A♭, Book ii., No. 17.
J. S. BACH (1685—1750).

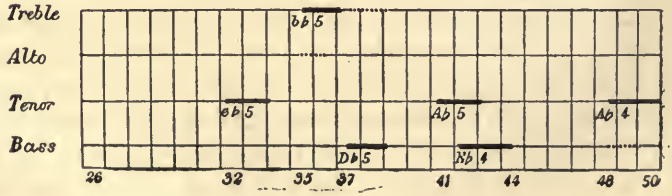
The **prelude** (♩=69), a quiet reverie, consists chiefly of sequential passages founded on the phrases of the first and second bars. At bar **17** is the full-close and entry of first theme in dominant mentioned above (p. 17) as characteristic of ancient binary form.

In the **fugue** (♩=84) number bars **6, 8, 13, 16, 18, 22, 24, 26, 32, 35, 37, 41, 44, 48, 50.** On the accompanying chart the entries of subject and answer are indicated by thick lines (▬), those of the counter-subject by dotted lines (.....). For full explanations of it and of a fugue, see pages 17 and 34.

The answer is tonal, but the change is only in the first note, the dominant, E♭, being answered by the tonic, A♭; the rest of the answer is exactly like the subject. The chromatic counter-subject contrasts well with the subject, and is used sometimes above, sometimes below it. The entry at **13** is a single one. The answer, **16**, is replied to by the subject, **18**; the subject, **22**, by the subject, **24**. The stretto is not very close, the answer beginning, **42**, only half a bar before the end of the subject. At **48** BACH

CHART of FUGUE in A flat..... J.S Bach.





permits himself the use of a fifth voice-part so as to introduce an incomplete entry of counter-subject.

1. How does a real fugue differ from a tonal? (p. 17).
2. Which is the exposition in this fugue?
3. What is double counterpoint? (p. 34).
4. What made Bach select *forty-eight* as the number of preludes and fugues in this collection? (p. 17).

FANTASIA or SONATA in G, Op. 78. SCHUBERT (1797—1828).

Molto moderato e cantabile, in G . . . . (♩. = 66).
Andante, in D . . . . . (𝅗𝅥 = 76).
Menuetto—allegro moderato, in B minor . (♩ =152).
Allegretto, in G . . . . . (♩ = 96).

SCHUMANN considered this to be the composer's most perfect work both in form and spirit; it exhibits the 'heavenly length' to which the same writer elsewhere alludes. Named by SCHUBERT simply 'sonata,' the other title, 'fantasia, andante, menuetto ed allegretto,' was an addition or alteration of the publishers, that dreadful tribe at whose hands also BEETHOVEN suffered so much. It was written in October, 1826, a year marked also by the string quartets in G minor and D, the rondo brillante for pianoforte and violin, and a host of songs.

In the **first movement** number the necessary bars and make a plan on the model of that on page 22. The first complete period in G will be the first subject; the first complete one in D, the second. What comes between these will be a **tributary to first subject**, if the key of the tonic is adhered to; an **introduction to second** if the key is uncertain, inclining towards that of the dominant. The con-

struction of the first subject is regular till just at its close, when an extra bar is inserted, thus :—

Phrases.	Sections.	Period.
1—2. Two-bar 3—4. ,, ,,	1—4. Four-bar	1—9. Nine-bar.
5—6. ,, ,, 6—7. One-bar 7—9. Two-bar	5—9. Five-bar	

1. Trace the material employed, and keys passed through, in the working-out.
2. What is the difference between a tributary to first subject and an introduction to second?
3. Distinguish between a phrase, a section and a period (p. 4).
4. What is smaller than a phrase?

The **andante** is a simple rondo, a form not often used for slow movements. In the principal subject the main point for notice, beyond its quiet grace and even-pacing, peaceful flow, is the ingenious manner in which the lengthening is effected just before its close. At the second entry it is given in complete form, but with delicate variations and embroideries of graceful groups of demisemiquavers. At the third entry it is shortened and altered; then a brief coda ends the movement. The second episode is the same as the first, but in D minor instead of B minor.

The **menuetto** is in the condensed first-movement form already noted :—a period in B minor, ending in D (relative) major; short working-out, followed by return of first period, with close in B minor. The **trio**, one of the composer's most fascinating melodies, is in simple song-form, containing only two periods.

1. Analyse the chords in bars 10—13 of the andante, explaining which chord is chromatic (for plan see page 44).

2. Find an example of the second inversion of the chord of the diminished seventh in F♯ minor.
3. What favourite device of Schubert's is illustrated in the trio? (p. 23).

In the **last movement**, number bars **8, 20, 32, 42, 54, 69, 88, 95, 109, 123, 131, 143, 155, 167, 180, 195, 203, 212, 228, 245, 260, 278, 293, 313, 320, 362, 366, 376, 382, 390, 408, 411.**

Subject.	**1—8.**	First period }
	8—20.	Second period } in G.
	20—32.	Third period }
	32—42.	Development of **30—32.**
	42—54.	Same as **1—8**, lengthened.
First episode.	**55—69.**	Second subject, in C.
	69—95.	Modulatory passages, founded on **69—70.**
	95—109.	Return of second subject, in C.
	109—123.	Passages resembling **69—95**, with close in C, and leading to
Subject.	**123—180.**	Second entry of subject, in G.
Second episode.	**181—195.**	Third subject, in E♭.
	195—212.	Introduction to
	213—228.	Fourth subject, in C minor.
	228—244.	Passage, founded on **203** and **213—216.**
	245—260.	Return of fourth subject, in C major.
	260—278.	Passage, resembling **228—244.**
	279—293.	Return of third subject, in E♭.
	293—320.	Same as **195—212**, lengthened.
Subject.	**320—376.**	Third entry of subject, in G.
Coda.	**376—411.**	Coda, in G.

The principal subject, as well as each episode, forms in itself a complete example of simple song-form. At the second entry the opening period, **123—131**, is beautifully varied, the melody being given to the tenor. A striking modulation occurs towards the close of the third entry, **366**, where the opening phrase is introduced suddenly in B♭. A final touch of sweetness is the entry of this same phrase, *un poco più lento*, at the end of the coda; following the lengthened arpeggios on the tonic harmony and high up on the pianoforte, it has a deliciously unexpected and fairy-like effect.

The second episode is probably the longest even among the lengthy episodes of SCHUBERT. The whole movement furnishes a striking example of the lack of compression which is this composer's great defect; the restraints of the classical sonata were not grateful or natural to him; his ideas rushed out in a swift-flowing stream; "the committing his works to paper was a process that accompanied their composition like the writing of an ordinary letter" (*Professor Macfarren*).

The themes thus showered upon us are, however, of such perfect beauty, of such transparent delicacy and absolute finish, that we readily pardon the too-generous nature whose very faults seem to bring us into closer personal relations with him. SCHUBERT has been well described by LISZT as *le musicien le plus poëte que jamais*.

1. What keys are passed through in the passage 69—88?
2. Find an example of a modulatory sequence (p. 41).
3. In the second episode, find a suspended 4-3, and 9-8 (p. 15).
4. What are the chief faults to be avoided in playing chords? (p. 20).

SCHERZO in B♭ minor, Op. 31. CHOPIN (1809—1849).

This scherzo (marked *presto*, 𝅗𝅥.=96) is a wonderful development from the early examples of BEETHOVEN :—*e.g.*, that in the sonata in C, Op. 2, No. 3 (v. 33). The form is substantially the same; but CHOPIN allows himself considerable licence in treating it. The first period ends, in orthodox fashion, in the dominant; but he then launches out into a totally new period, and brings the scherzo to a close in D♭, relative major; this key he retains at the end of the composition, after the repetition of the scherzo. The trio is also irregular, beginning in A (connected with the scherzo by the enharmonic change of D♭ to C♯) and ending in E. It is played twice, and then a long working-out, resembling that of a first movement, and founded on themes already heard, leads to the repetition of the scherzo.

In this, as in his three other scherzos, CHOPIN has not followed the original idea of the title, which signifies a jest or joke, and implies a humorous character. Here we find pathos, and even grandeur, mingled with a certain fairy lightness. SCHUMANN speaks of it as so overflowing with tenderness, boldness, love, and contempt, that it may be compared, not inappropriately, to a poem of Byron.

In the same article, reviewing some of the mazurkas, SCHUMANN notices the fact that progressions forbidden by one generation of musicians are often accepted by another. "Different epochs seem to possess different ears. The best compositions of the old Italians contain progressions of fifths, which cannot therefore have been deemed ugly. Even in Bach and Handel we find a few occasionally, though in

arpeggios; but the great art of interweaving parts avoids all parallel progression. In Mozart's periods they entirely disappear. Then the great theorists galloped into the field, forbidding them under pain of death, until Beethoven again introduced the finest fifths, especially in chromatic progressions."*

1. Make a plan of the trio, in simple song-form.
2. Trace the keys passed through in the working-out.
3. Find an example of a pedal-point (p. 15).

SUITE DE PIÈCES, Op. 24. STERNDALE BENNETT (1816—1875).

This is quite a different work from the old-fashioned suite de pièces (p. 4), and must be regarded rather as a series of separate studies, like those numbered Op. 11 (v. 81); though the ordered succession of keys, and contrasted character of the movements, seem to indicate an intention that some, at any rate, of them should be played consecutively. There is a wayward fancy and slightness of form which render the title 'capriccio' more appropriate than any other, and it was applied by the composer to the set of studies just mentioned.

The **presto leggiero** in C♯ minor (𝅗𝅥=126) somewhat resembles a **toccata**,—*i.e.* a composition designed to show off the performer's 'touch' and powers of execution, the name being derived from the Italian *toccare*, 'to touch' (v. 44). The toccata is, however, marked by a more continuous flow of semiquavers or other rapid notes. The modulation into E, and return of first subject in the tonic, are traces of first-movement form.

* 'Music and Musicians,' ii. 484.

The **allegretto leggiero** in E (♩.=116) fully merits its additional title of 'capriccioso.' The inquiring, beseeching three-note figure that it opens with returns in more emphatic form, and yet once again in tones of quiet satisfaction. A specially beautiful enharmonic change—E♯, F♮—occurs just before the two-bar cantabile phrase in G.

The **agitato assai**, in E minor (♩=100), passionate and dramatic, is in regular first-movement form, with second subject in G, returning in E major. In rhythm this subject is specially interesting; the phrases are, one-bar, one-bar, two-bar (making a four-bar section); one-bar, one-bar, three-bar, two-bar (making a seven-bar section); with final G in the next bar to complete the curiously ecclesiastical close.

The **moderato quasi andante**, in A (♩=76), marked also 'alla fantasia,' resembles in style an improvisation. The ecclesiastical influence must have been strong upon BENNETT about this time: the first period could scarcely have been conceived elsewhere than at the organ.

The **presto agitato**, in F♯ minor (♩=116), resembles a first movement in form. The short phrase which, at its first entry, alternates between F♯ minor and A major, returns *fortissimo* in F♯ minor; but the change of key is effected solely by the harmonies, the notes of the melody being the same in both cases: opportunity is afforded for a fine employment of the minor seventh of the key, E♮.

In the last piece, three bars of **lento** lead to the **bravura**, in B (♩=144), in regular first-movement form. The tenderer mood of the second subject comes with grateful effect after the brilliance of the opening.

Despite the fantastic and capricious character of STERNDALE BENNETT'S music, his themes and movements almost invariably shaped themselves in classical moulds.

The subtle feeling of contrast conveyed by this peculiarity is perhaps among the greatest charms of his compositions. An absolutely free fancy, submitting itself voluntarily, nay even unconsciously, to the fetters of a strict style, finds them no fetters, but the most perfect instrument that could be devised.

1. In No. 2 find an example of the tonic and supertonic chromatic sevenths (p. 10).
2. Analyse the chords in the first two bars of No. 4 (for plan see pp. 11, 44).
3. Define enharmonic (p. 20).
4. Define rhythm and form (p. 5).

PRELUDE and FUGUE in B♭ minor, Book i., No. 22.
J. S. BACH (1685—1750).

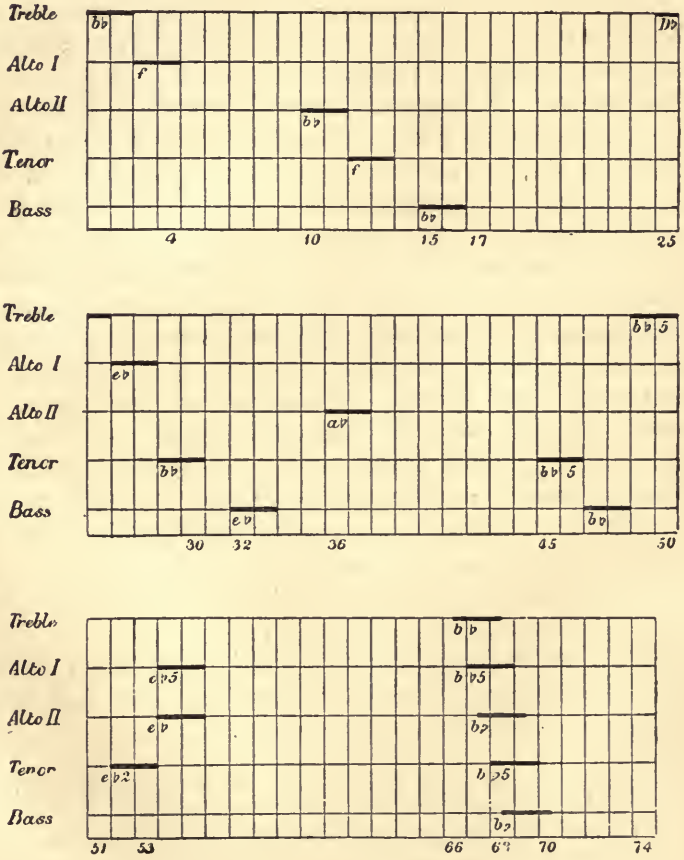
The **prelude** (𝅗𝅥.=84) is full of a dignified beauty, felt at once in the opening phrase, where the tender three-note figure (two semiquavers and quaver) alternates with the two consolatory chords, an element of sweet bitterness being introduced by the dominant harmonies on tonic pedal-point.

In the **fugue** (♩=88) number in the music the bars marked on the accompanying chart, where the entries of the subject are indicated by thick lines (▬). For full explanations of it and of a fugue, see pages 17 and 34.

As the subject begins with tonic, dominant, the answer is tonal, the tonic, B♭, being answered by the dominant, F, and *vice-versâ*. The codetta, separating the entries of first and second alto, is unusually long. The exposition ends with bar **16**. At **25** is a single entry in D♭ major. The answer in E♭ minor, **27**, is replied to by the subject in B♭ minor, **29**; the subject in E♭ minor, **32**, by the answer in A♭ minor, **36**.

In the stretto, the parts enter in due order, alternate

CHART of FUGUE in B flat minor.....J.S.Bach.



tonic and dominant, subject and answer, at the interval of only half-a-bar. The second and fourth entries are irregular as regards their final note. The last three bars contain an interesting point of imitation, where the descending fifth, G, C, in the second alto, is answered by C, F, in the tenor. The fugue contains no counter-subject. The D♯ in the final chord is an example of the tièrce de Picardie.

It was formerly compulsory that compositions in a minor key should end with the major chord of the tonic, the third being accidentally raised. This raised third received the name **tièrce de Picardie**, presumably from its being in common use in Picardy at an early date. A scientific explanation is furnished for this empirical rule by the fact that the major third is one of the harmonics of any given note.

Harmonics, **over-tones** or **partial-tones**, are sounds produced by the natural divisions of a vibrating string or other substance. Vibrating bodies possess the power of subdividing themselves, so that the halves, thirds, quarters, etc., vibrate separately, producing respectively the octave, twelfth, fifteenth, seventeenth, nineteenth, twenty-second, etc., of the fundamental note, prime, or generator. These harmonics cannot ordinarily be distinguished as separate notes, but are recognisable through their effect on the quality of the note produced (iv. 63).

Another example of the tièrce de Picardie occurs at the end of the prelude, where the harmony is prolonged for a bar and a half, forming a short codetta.

1. What is the difference between a real and tonal fugue? (p. 17).
2. What is the meaning of the word clavier? (p. 17).
3. For what instrument were these preludes and fugues written?
4. Which notes of the key bear a 6-4? How are the roots found? (p. 8).

CARNIVAL, Op. 9. SCHUMANN (1810—1856).

These '*Scènes mignonnes composées sur quatre notes*' were written at various times in 1834-35, and afterwards collected and published under the above title, as one work. They are founded on the four notes, A, E♭, C, B, which are called in German A, Es, C, H, forming the name of a little Bohemian town, "where," says SCHUMANN, "I have a musical lady-friend, and which, strange to say, are also the only letters in my name that can be expressed in musical notes. The superscriptions I placed over them afterwards. Is not music in itself always enough and sufficiently expressive? 'Estrella' is a title such as is placed under portraits, to fix the picture; 'Reconnaissance,' a scene of meeting; 'Aveu,' an avowal of love; 'Promenade,' a walk such as one takes at a German ball with one's partner on one's arm." Various Carnival figures appear on the scene,—Pierrot, Harlequin, Pantalon and Colombine. Mingling with these are some of the members of the Davidsbund (v. 63),—Eusebius, Florestan, Chiarina, with Chopin and Paganini. The three *sphinxes* show the different arrangements of the letters or notes used: S, c, h, a—As, c, h—A, s, c, h.

After the 'Pause' comes the 'March of the Davidsbündler against the Philistines.' The latter are represented by the old-fashioned seventeenth-century Grossvatertanz, previously used by SCHUMANN in the finale of the 'Papillons,' Op. 2.

1. Name the different sorts of thirds, with the number of semitones in each (p. 7).
2. Define passing-notes, giving the chief rules for their use 37).
3. What is a florid pedal-point? (p. 15).

SONATA in C, Op. 53. BEETHOVEN (1770—1827).

Allegro con brio, in C . . . . . (♩ =168).
Adagio molto, in F . . . . . (♪= 58).
Allegretto moderato, in C . . . (♩ =108).

From its dedication this is generally known as the 'Waldstein' sonata. Count Waldstein was a young nobleman whose acquaintance BEETHOVEN made in 1787 (the same year in which he met MOZART), and who was of great assistance to him in encouraging and developing his talent. When BEETHOVEN left Bonn for Vienna in 1792, Waldstein wrote a touching letter in his Album, exhorting him to "labour assiduously, and receive MOZART'S spirit from the hands of HAYDN." The sonata was composed in 1804, coming between the 'Eroica' symphony and BEETHOVEN'S one opera, 'Fidelio.' With the 'Appassionata' and '*caractéristique*' it forms a trio of sonatas representative of the composer's second or mature period. Of these the 'Waldstein' is perhaps distinguished by the noblest breadth and power of design, combined with a certain rugged majesty; the 'Appassionata,' by the deepest dramatic force; the '*sonate caractéristique*,' by the subtlest and most poetic delineation of emotion.

In the **first movement**, number bars **4, 8, 13, 18, 23, 35, 42, 50, 62, 74, 82, 85, 86, 90, 96, 104, 112, 124, 136, 142, 146, 156, 160, 168, 170, 174, 184, 196, 200, 203, 211, 235, 243, 249, 255, 261, 267, 272, 278, 284, 290, 295, 302.**

Div. I. **1—13.** First subject, in C (ending with half-close).
14—34. Introduction to

Div. II.	**35—42.**	Second subject, in E.
	43—50.	Varied repetition.
	50—74.	Tributary, in E.
	74—82.	Closing subject, in E.
	82—85.	Passage, leading to
Div. III.	**86—155.**	Working-out.
Div. IV.	**156—174.**	Return of first subject, in C (lengthened).
	174—195.	Introduction to
Div. V.	**196—203.**	Return of second subject, in A and C.
	204—211.	Varied repetition, in C.
	211—235.	Return of tributary, in C.
	235—243.	Return of closing subject, in C.
Coda.	**243—302.**	Coda, in C.

The abrupt change of key in the first subject is an example of the innovations made by BEETHOVEN on the methods of earlier composers; a similar change occurs in the opening of the 'Appassionata.' Another innovation is exhibited in the second subject, which appears in the key of the major third of the tonic, instead of the orthodox dominant; giving rise, at the return, to one of the most beautiful changes to be found in music, **199—200**, from A major to C major. This key of the major third had already been used by BEETHOVEN for second subject in the first movement of the sonata in G, Op. 31, No. 1. The sweet calm of the second subject contrasts well with the fiery and increasingly agitated rush of quavers and semiquavers in the tributary.

The working-out opens with a partial entry of first subject, in F, followed by a long passage founded on bars **3, 4**. At **96** these two are compressed into one bar; at **99** the five-note figure is used alone; then the four-note figure forms a

passage of entirely fresh playful character, **104—112**. A long working-out of **50—62** leads to the celebrated florid pedal-point, **142—155**, interesting as one of the rare cases where two of BEETHOVEN'S compositions resemble each other: the pedal-point at the close of the working-out of the first movement of the symphony in B♭ is founded on the same three- and four-note figures, the tonic being there the pedal-note. The three-note figure is here derived from bar **3**, the notes being used in contrary motion. At the return the first subject is characteristically lengthened by the abrupt introduction of A♭, **168**, and repetition of the phrase a semitone higher, **169—170**; after which it is brought to a full-close. The beautiful change in second subject has been already alluded to.

Alterations such as these in the return of subjects constitute one of the points of difference between the works of BEETHOVEN and of his predecessors. They were so delighted with the form they had created and brought to perfection, that to them it was all-sufficing; the unchanged return of their precise and regular subjects awoke no sense of dulness or monotony. But in BEETHOVEN'S day the first charm of freshness was gone; to him there seemed a want of meaning in these formal repetitions. This he remedied by introducing changes in harmony or melody—interesting prolongations, or unexpectedly abrupt closes.

BEETHOVEN'S development of the coda has been already referred to (p. 48); the present is a magnificent example. It begins with a startling interrupted close, **248—249**, and a mysterious entrance of the opening phrase in D♭. At **255** occurs again the restless hurrying, heard first in the working-out; the agitation increases in the syncopated passage accompanying the bass entry of the same phrase, **261—267**;

and in the sequential passage, **272—276**; then, after a sudden pause on the dominant, the second subject steals in, rising gradually from register to register, and closing, after three long-drawn sighs of content, in yet another entry of the opening phrase.

1. Describe the three styles or periods into which BEETHOVEN'S works have been divided (p. 27).
2. Name the three sonatas most representative of the second period.
3. How did Beethoven develop first-movement form?
4. Analyse the chords in 284—287 (for plan see pp. 11, 44).

The well-known Andante in F was originally intended as the slow movement of this sonata. On reflection, however, BEETHOVEN thought it too long, and perhaps not altogether suitable in character; he accordingly substituted for it the noble *adagio molto*. This contains two periods: the first founded on a questioning three-note figure, and with a curious extra bar, **7**; the second, a lovely cantabile melody growing from the same figure, and broken by the reiterated entries of the group of four semiquavers. Then the first period partially returns, a touch of added sadness being given by the anticipatory G naturals in bar **18**, and F naturals in **20**, after which a passage on dominant harmony leads directly to the finale.

In the **last movement**, number bars **8, 15, 17, 23, 31, 50, 62, 70, 78, 86, 98, 114, 175, 183, 191, 199, 207, 217, 221, 239, 251, 269, 279, 285, 313, 344, 352, 368, 378, 402, 403, 410, 419, 427, 431, 441, 465, 485, 493, 507, 515, 522, 529, 543.**

Subject.	**1—62.**	Principal subject, in C.
First episode.	**62—70.**	Passage, leading to
	70—98.	Second subject, in A minor.
	98—113.	Passage, leading to

Subject.	**114—175.**	Second entry of subject, in C
Second episode.	**175—220.**	Third subject, in C minor.
	221—312.	Working-out.
Subject.	**313—344.**	Third entry of subject, in C.
Third episode.	**344—352.**	Same as **62—70.**
	352—402.	Elaboration of the same.
Coda.	**403—543.**	Coda, in C.

It is surprising how little fundamental change has been made in the form of the rondo from its first conception up to the giant movements of which this is a typical instance. The development has been, not in the direction of increased complexity of general outline, but of greater elaboration in each of the component parts or divisions. In the present example the first subject forms quite a little rondo in itself, with the three entries of its first eight-bar period.

At **15—17**, and elsewhere, are examples of the alternation of major and minor which was so favourite a device of SCHUBERT. The passage, **62—70**, is still in C, and might so far be regarded as a tributary to principal subject; but in form it is distinctly connected with the second subject. **98—113** is founded on the principal subject. The third subject, rough and agitated, forms the strongest possible contrast to the happy simplicity of the first. At **221** the opening phrase appears triumphantly, with full majestic chords, in A♭, but dying away directly to *piano:* it is repeated in F minor, and again in D♭, prolonging itself now into a low-throbbing, syncopated passage, after which lengthened arpeggios lead to the third entry of principal subject.

The gigantic coda, founded on the opening phrase of the principal subject, is even longer than that of the first move-

ment. But if two such wonderful conceptions can be compared, the palm should perhaps be given to the coda of the first movement, on account of its dramatic force, its variety of interest and its vigorous concentration. In that of the last movement the interest never flags; but the difficult octave scales and shakes seem to introduce an element of mere display and dexterity of finger lacking in the other case. The changes the theme undergoes are so numerous, that it is advisable to give a complete analysis.

403—406. Same as **1—8**, in C.
406—410. The same varied.
411—418. Sequence on second figure in **410.**
419—427. Irregular sequence.
427—428. Same as **403—404**, in F.
429—430. The same varied.
431—434. Same as **9—12**, in C.
435—440. Sequence on figure in **434.**
441—464. Chords and arpeggios suggested by **221** and **251.**
465—484. Scale passages, leading to
485—506. Repetitions of **1—4** in C, C minor, A♭, F minor.
507—514. Connecting passage.
515—522. Same as **403—410.**
523—528. Passage, leading to
529—543. Final tonic chords.

The unrestrained jollity of the ascending passage, **419—426**, the interrupted close at **440—441**, and the alternate major and minor at **485** and **493**, are marked features.

The theme of this finale was conceived during one of Beethoven's long rambles. Ries accompanied him, and the walk was extended till late in the evening. During the whole time BEETHOVEN was humming and growling to him-

self in an unintelligible manner, and when Ries asked him what it was, he replied, "The theme for the sonata." On reaching home he sat down to the pianoforte, without removing his hat, and stormed up and down the keys for an hour or more, till at length the theme evolved itself.

Although of such great length, the sonata is practically in the two-movement form already referred to as a fitter instrument for the expression of BEETHOVEN'S more advanced ideas and teachings than the earlier three- or four-movement form.

1. What is a sequence? (p. 41).
2. What sort of sequence is that at 435—440?
3. In the coda find an example of the second inversion of the supertonic minor ninth in C (p. 24).
4. What direction has the development of the rondo taken?

VARIATIONS SERIEUSES in D minor, Op. 54.

MENDELSSOHN (1809—1847).

In a letter dated July 15, 1841, MENDELSSOHN writes thus:—"Do you know what I have recently been composing with enthusiasm? Variations for the piano, and indeed actually eighteen on a theme in D minor, and they amused me so famously, that I instantly made fresh ones on a theme in E♭ major, and now for a third time on a theme in B♭ major. I feel quite as if I must make up for lost time, never having written any before."

The variations in D minor were composed on June 4, 1841, and published soon afterwards; the other two sets mentioned by MENDELSSOHN were not published until after his death. The composition of a work seems often to have suggested to MENDELSSOHN others in the same style: his first published productions are the three pianoforte quartets;

the three preludes and fugues for organ belong to 1837; the six organ sonatas to 1844-5. The year 1841 was not a very productive one with him; MENDELSSOHN had accepted the Directorship of the new Academy at Berlin, and much time was necessarily occupied with business details. Towards the close of 1840 he had written the 'Hymn of Praise,' and quite at the beginning of 1842 came the Scotch symphony.

Variation-form, though less interesting than rondo or first-movement, has always possessed a certain fascination for composers. The variations belonging to the period of HAYDN and MOZART are not as a rule charged with deep feeling, but serve rather as a vehicle for display and dexterity. With BEETHOVEN this form takes upon itself an altogether loftier character, and gives expression to the most varied dramatic emotion. The theme undergoes radical changes: sometimes the harmony is entirely altered; sometimes it forms the one connecting link between theme and variation, a quite new figure of melody being adopted in the latter. The importance of the whole movement is announced, and its artistic unity secured, by the introduction of a coda as the climax, the *résumé* of all that preceded. MENDELSSOHN in his variations adopted this later form.

The theme has a quaint old-fashioned effect, with its four-part harmony and regular, sequentially-constructed periods.

Phrases.		Sections.	Period.
1—2. }	One-bar		
2—3. }		1—5. Four-bar.	
3—5.	Two-bar		1—9. Eight-bar.
5—6. }	One-bar		
6—7. }		5—9. Four-bar.	
7—9.	Two-bar		

Afterwards the phrases are all two-bar, combining into four-bar sections, and these into an eight-bar period. The theme contains no fewer than three modulatory sequences. **1—2**, in A minor, is answered by **2—3**, in D minor; **5—6**, in A minor, by **6—7**, in G minor; **9—11**, in C, by **11—13**, in D minor.

The first and second variations are formal in character, introducing ordinary and triplet semiquavers. The third is built on a new four-note figure. The fourth begins with imitation in the seventh below; then comes imitation in the sixth above, **5—6**; and from **9** onwards a canon in the octave above, first with the answer two semiquavers later, then, **13**, four semiquavers later. The sixth variation is on a two-note figure, which in the seventh becomes three-note, with intervening arpeggios. The tenth is fugal, the subject being announced in A minor, D minor, G minor, a fourth higher each time; and then in the bass, in F major. The thirteenth is entirely modern in style, the theme being *sung* by the tenor, while the treble has light accompanying arpeggios.

The key of D minor is adhered to throughout, except in the fourteenth variation, which enters peacefully, adagio, in D major; the melody is treated freely, and there are some lovely harmonies, notably in bar **6**, where the common chord of C follows that of E. After this the movement becomes more and more agitated, culminating in the partial entry of the theme on a dominant pedal-p oint, and so leading to the fiery dramatic coda.

1. Describe the various closes in the theme.
2. Analyse the chords in bars **1—5** (for model see pp. 11, 44).
3. At what age did MENDELSSOHN compose these variations?
4. Define suspension and syncopation (p. 15). Find examples of each.
5. What is a pedal-point? (p. 14). Which notes can be used to form one?

ÉTUDES EN FORME DE VARIATIONS, Op. 13. SCHUMANN (1810—1856).

The *variations sérieuses* may well be followed by the *études* of SCHUMANN, who has so freely expressed his admiration for the widely-different genius of MENDELSSOHN. Their admiration was reciprocal, although, for whatever reason, the passages in Mendelssohn's letters referring to SCHUMANN and his compositions have been suppressed, whereby MENDELSSOHN is made to appear less amiable and appreciative than he really was. With his wide catholicity of taste, his deep devotion to BACH, his hearty recognition of merit in the works of younger composers, we may be sure MENDELSSOHN could not have failed to acknowledge and rejoice in the wealth of harmonic beauty, the romantic spirit, the dramatic power, displayed in SCHUMANN'S compositions; just as SCHUMANN, on his side, admired the exquisite symmetry of design, the delicate purity of outline, displayed in those of MENDELSSOHN. From one point of view, indeed, we may consider the latter composer as belonging also to the romantic school, his highest achievements in pianoforte music having been his short lyrics, such as the Songs without Words, rather than his more elaborate works in classical form. Nevertheless the classical spirit was strong within him, showing itself in a crystal clearness and accurate finish which contrast strangely with the rugged intensity and resistless force of SCHUMANN.

In the original edition this work was called *Études symphoniques;* and though the present title is perhaps more appropriate, the first contains a valuable indication of the style and spirit in which the variations are conceived. There is a breadth and grandeur about these which suggests the

orchestra, threatening frequently as they do to become too vast for the resources of the pianoforte. They were composed in 1834, the same year as the 'Carnaval,' just in the middle of SCHUMANN'S greatest period for pianoforte works. They are dedicated to another of his dear friends, STERNDALE BENNETT, whose works he had been mainly instrumental in introducing to the German musical public. "The beginning of the chief subject of the finale is a fragment of the celebrated romance in Marschner's 'Templer und Jüdin,' in which Ivanhoe calls on proud England to rejoice over her noble knights. It is an ingenious way of paying homage to his beloved English composer."*

The theme was suggested, according to WASIELEWSKI, by the father of the Baroness Ernestine de Fricken, a lady who appears under the name of Estrella in the 'Carnaval.' The variations differ much in form and character, some having but very slight connexion with the theme. The coda is a long independent movement in rondo-form, with three entries of principal subject, and two episodes, one in A♭, the other in G♭, almost identical in matter, with a magnificent pedal-point sustaining a passage founded on the first two bars of the original theme.

Mr. Dannreuther's remark on BEETHOVEN'S variations may be applied to the *études symphoniques*:—"This is no mere change of dress and decoration, but an actual creation of something new out of the old germ—we see the chrysalis change into the butterfly, and we know it to be the same creature, despite the change."

1. Contrast the music of SCHUMANN and MENDELSSOHN.
2. Describe the three periods into which the history of pianoforte music may be divided (p. 2).

* Grove's 'Dictionary of Music and Musicians,' iii. 410.

3. What was the difference between the harpsichord and clavichord? (p. 17).
4. What note of the minor key bears no first inversion? (p. 9). State the reason.

PRELUDE and FUGUE in E minor, Op. 35, No. 1.

MENDELSSOHN (1809—1847).

"MENDELSSOHN did not write these preludes and fugues for pastime, but rather to call the attention of pianoforte-players to this masterly old form once more, and accustom them to it again; while he chose the right way to succeed in this, by avoiding all useless imitations and small artificialities, allowing the melody of the *cantilena* to predominate, and holding fast to the BACH form. The best fugue, however, is that which the public takes for—a Strauss waltz; in other words, where the artistic root-work, like that of a flower, is so beautifully concealed that we only perceive the flowers. I know a by no means contemptible connoisseur of music who mistook a BACH fugue for a CHOPIN *étude*—to the honour of both; and many young girls might fancy the second part of a MENDELSSOHN fugue to be a Song without words (the entrance of the parts at the beginning would puzzle them); while the grace and softness of their forms will cause their dreaded name and ceremonious dwelling-place to be forgotten. In short, these are not fugues worked out with the head alone, according to a receipt, but pieces of music sprung from the mind and carried out in poet-fashion."*

The prelude in E minor (𝅗𝅥=92) is a simple melody, with the accompanying arpeggios skilfully distributed in modern fashion, between the two hands.

The fugue (𝅗𝅥=60, quickening to 108 and 120,) was com-

* Schumann's 'Music and Musicians,' i. 270.

posed in 1827, at the deathbed of an old friend named Hanstein : the chorale in the major, which forms its climax, is intended to express his friend's release. The other five fugues belonging to the same opus were composed some eight or nine years later. Number bars **3, 6, 8, 10, 14, 19, 21, 24, 27, 32, 34, 41, 46, 50, 58, 62, 73, 77, 79, 83, 86, 89, 91, 93, 104, 124, 128, 133,** and make a chart, on the model of that on page 19.

The free modern spirit is evidenced by the alterations made in the subject at bars **12, 18,** etc. ; by the length of the episodes, and infrequent entries of the subject ; and by the gradual quickening of the time. At **41,** and following bars, the subject is used in inverted form ; the incomplete entries of the subject are ingenious. Much is made of the two-note figure first heard in bar **4,** the passage **24—27** being specially beautiful ; another instance of the use of the figure occurs in the bars immediately preceding **73.** A dominant pedal-point is introduced at **83—89** ; but the fugue contains no example of stretto.

1. Point out the exposition of this fugue.
2. Show where an incomplete entry of the inverted subject is answered by the subject in its original form.
3. Find examples of the different sorts of passing-notes (p. 37).
4. Point out an arpeggio on the chord of the supertonic minor ninth (p. 24), and say how its root is to be found.

PRELUDE and FUGUE in C♯ minor, Book i., No. 4
J. S. Bach (1685—1750).

The **prelude** (♩=116) is founded altogether on the two figures in the first bar ; the close in the dominant, G♯ minor, towards the middle, shows it to be in ancient binary form (p. 17). The **fugue** (𝅗𝅥=84) is real, and sometimes described

as having three subjects: it would, however, be more accurate to say that it has one principal subject and two counter-subjects, the first of which enters at bar **35**, in conjunction with the subject; the second at **49**, in conjunction with both subject and first counter-subject. In the exposition the second treble enters irregularly in F♯ minor instead of G♯ minor, and the first treble enters before the second has finished, thus foreshadowing the stretto. The subject and second counter-subject are used in stretto at **93—100**; at **105—108** is a dominant pedal; at **112—115**, over a tonic bass, occur the final entries of subject and second counter-subject.

In the later edition of the Forty-eight Preludes and Fugues (v. 64), the second subject is deprived of much of its point and spirit by the introduction of a tie between the third and fourth crotchets. The student should number on the music every fifth bar throughout the fugue, and make a chart (p. 19); or a chart and further explanations may be found in Higgs's "Primer on Fugue" (see foot-note, p. 18).

1. How do these counter-subjects differ from those in fugues previously analysed?
2. What is the distinction between harmony and counterpoint? (p. 32).
3. What is double counterpoint?
4. Explain the E♯ in the last chord of the fugue (p. 62).

POLONAISE in A♭, Op. 53. CHOPIN (1809—1849).

CHOPIN'S polonaises may be divided into two groups: the one group, with marked rhythm, displaying the martial element; the other, the dreamy melancholy peculiar to

CHOPIN. To the first order belong the polonaises in A, Op. 40, No. 1; F♯ minor, Op. 44; and A♭, Op. 53. The second group comprises those in C♯ minor and E♭ minor, Op. 26; the polonaise in C minor, Op. 40, No. 2; and three, in D minor, B♭, and F minor, Op. 71.

The majestic polonaise in A♭, composed in 1840, after CHOPIN'S return from Majorca, is best analysed in rondo-form. Number bars **17, 25, 32, 48, 57, 65, 80, 85, 89, 97, 101, 105, 120, 128, 143, 151, 155, 171, 175, 179, 181.**

1—16. Introduction.
17—32. Principal subject, in A♭.
33—48. Varied repetition of subject.
49—64. First episode, in C, E♭ and F minor.
65—80. Second entry of subject, in A♭.
81—154. Second episode, in E and E♭.
155—171. Third entry of subject, in A♭.
171—181. Coda, in A♭.

We seem to see the armies of Poland gathering for the defence of their beloved country. The introduction pictures the confusion and hurry of marshalling; the principal subject, with its persistently repeated and weighty fourths in the bass, the march of the infantry; the second episode, the resistless rush of the cavalry, the trumpets meanwhile blaring out a song of defiance and triumph. At **129** bitter memories of miseries already endured, and sad presages of those still to come, force themselves upon the mind; but are quickly thrust away, and the polonaise ends triumphantly.

"CHOPIN'S nervous system was so much affected by his illness that, for some time afterwards, his restless imagination would not permit him to sleep. One night while playing this polonaise he fancied that the doors opened, and that a

great company of Polish knights and noble ladies in the old costume (*robe ronde et cornettes*) entered and marched before him. He was so much perturbed by this vision that he rushed out through the opposite door, and would not return to his room for the rest of the night."*

The rhythm peculiar to the polonaise—quaver, two semiquavers, four quavers—is not heard until bar **57**; it afterwards creeps in as a trumpet-call, at **89** and elsewhere.

The third chord in bar **2** is the rarely-used third inversion of the German sixth (p. 42). At **97** an extraordinary plunge is made from the key of E to E♭. The pedal-point, C, in an upper part, **143—151**, has a peculiarly plaintive touching effect. In the coda note the brilliant march up of the bass, **175—177**, in alternate fifths and fourths; and the startling introduction of the major triad on the mediant, **179**. The connexion is explained by the rule as to chromatic concords (p. 37); A♭ being the superdominant (submediant) in C minor, its common chord may be used chromatically in C major. It will be remembered BEETHOVEN makes choice of the key of the mediant for second subject in the first movement of the Waldstein sonata (p. 64).

1. Describe the passage **121—124**. What keys occur in it?
2. Describe the change at **100** (p. 20).
3. Analyse the chords in **25—26** (for plan see pp. 11, 44).
4. Give the rules for avoiding consecutives in playing chords (p. 20).
5. In the key of A♭, play common chords on tonic and subdominant, first inversions on mediant and superdominant, second inversion on dominant, and then a full-close, obeying the above rules.

* Karasowski's 'Life of Chopin,' ii., 341.

SONATA in F minor, Op. 57. BEETHOVEN (1770—1827).

Allegro assai, in F minor . . . . . (♩. = 126).
Andante con moto, in D♭ . . . . . (𝅗𝅥 = 100).
Allegro ma non troppo, in F minor . . . (♩ = 132).

The title 'Appassionata,' given to this sonata by the publisher, has been generally accepted as appropriate, even though not intended by the composer, and though there are several other sonatas which might equally well be so distinguished. It has been already mentioned (p. 27) as one of the three most representative of BEETHOVEN'S second or mature period, the others being the 'Waldstein' and the *sonate caractéristique*.

The 'Appassionata' was composed in the summer of 1806, important works of the same period being the three Rasoumoffsky quartets, Op. 59, the pianoforte concerto in G, and the symphony in B♭, No. 4. Though BEETHOVEN here returns to the three-movement form, forsaken in the two previous sonatas, Op. 53 and 54, he makes the slow movement lead on to the finale without break, avoiding thus the formality inseparable from the orthodox plan. There seems to have been some connexion in his mind between this sonata and that in D minor, Op. 31, No. 2 (p. 27).

In the **first movement**, number bars **4, 8, 16, 24, 35, 46, 51, 55, 61, 65, 78, 93, 105, 109, 113, 117, 123, 130, 135, 151, 163, 174, 185, 190, 194, 200, 204, 210, 218, 224, 227, 235, 238, 249, 257, 262.**

Div. I. **1—16.** First subject, in F minor.
16—35. Introduction to

Div. II.	**35—46.**	Second subject, in A♭ (relative) major.
	47—50.	Connecting passage.
	51—54.	Tributary, in A♭ minor.
	55—65.	Continuation, in A♭ minor.
Div. III.	**65—135.**	Working-out.
Div. IV.	**135—151.**	Return of first subject, in F minor.
	151—174.	Introduction to
Div. V.	**174—185.**	Return of second subject, in F major.
	186—189.	Connecting passage.
	190—193.	Return of tributary, in F minor.
	194—204.	Continuation, in F minor.
Coda.	**204—262.**	Coda, in F minor.

The nobility of the movement is proclaimed at once in the broad sweeping arpeggios on the tonic; and we feel that only a BEETHOVEN could have had either the daring to begin in so exalted a strain, or the concentrated force to preserve the same level throughout. Frequent points of resemblance to the Waldstein sonata meet us; first, the abrupt change of key at bar **4**, the repetition of the opening four-bar phrase being here a semitone higher, instead of a tone lower, as in the Waldstein; in both sonatas the first subject ends with a half-close. The four-note figure heard at bar **10** recalls the celebrated 'stroke of Fate' in the C minor symphony, which, by-the-bye, some wiseacres (at an early performance of the work) wished cut out, because it afforded too sad and indubitable a proof of BEETHOVEN'S madness!

The rhythmically-throbbing passage, beginning at **24**, suggested by this figure, is used afterwards with magical effect to introduce and accompany the return of first subject. At **27** and following bars it supports a tenderly beseeching

little figure which dies away directly in faint sobs, and so leads to the peaceful second subject, quite different in character from the first, and yet founded on the same idea. Once more a half-close is heard: the peaceful content is only for a moment; the restless striving and longing begin again in the fiery tributary, where the stroke of Fate is twice heard in slightly altered guise, **54, 58,** furnishing afterwards the two-note figure of **59,** and four-note of **61—62,** etc.

The long and dramatic working-out draws its materials from both the preceding divisions. It opens with the four-bar phrase of the first subject, in E: this presently attempts to enter in E minor, C minor, and A♭ major, leading, at **93—105,** to a return of **24—31,** in D♭. An entry of second subject follows, in D♭, breaking into B♭ minor, G♭ major, B minor, C major,—and so, with rushing, ever more and more hurried arpeggios on the diminished seventh, with repeated resistless strokes of Fate, to the return of first subject, accompanied throughout by the throbbing passage already alluded to.

One electrical effect is obtained by the suddenly-introduced harmony of F *major*, **151, 152,** bringing to mind a similar change in the seventh symphony, happily described in a Crystal-Palace programme as 'a gleam of sunshine:' here the sunbeams seem to burst forth from among storm-clouds, which, after brief interval, roll up again in thick volume, overshadowing the landscape, and shrouding all in impenetrable gloom.

In the coda, references to the first subject lead to another incomplete entry of second subject, in D♭, followed by arpeggios, where BEETHOVEN'S favourite device of hurrying and compression is effectively used: at **218—221,** each harmony lasts for two bars; at **222—223,** there are two chords

in each bar; at **224—226**, four in each bar. Extended arpeggios lead to yet another entry of second subject, this time in F minor (più allegro, 𝅗𝅥.=160). Then, after a passage of fierce chords founded on a three-note figure derived from the 'stroke of Fate,' the arpeggio of the first subject rises to the top and then descends to the lowest notes of the pianoforte, accompanied by tremulous thirds, growing softer and ever softer, till at length the sound dies away in the far distance.

1. How did Beethoven develop the coda? (p. 48).
2. What was the original meaning of the word sonata? (p. 3).
3. Describe the three heads under which the five divisions of a first movement naturally group themselves (p. 21).
4. Describe ancient binary form (p. 17). How does it differ from the modern first movement?

The beautiful theme of the **second movement** seems a succession of questions and answers. The first three-note query and four-note reply occupy four bars; the second, respectively more emphatic and more re-assuring, also four bars. At **9, 10**, question and answer occupy only two bars; the same at **11, 12**. Finally the urgent emphatic question, **13, 14**, receives an absolutely satisfying reply. The three-note figure at the beginning of the second half of the first variation may be a reminiscence of that in bars **27—28** of the first movement. After the third variation the theme returns in its simplicity; but emphasis is imparted by introducing the answers each time an octave higher. The last reply is broken off abruptly by the second inversion of the chord of the diminished seventh in F minor; and rugged repetitions of this chord open the finale.

In the **last movement**, number bars **5, 20, 28, 36, 50, 64, 76, 96, 108, 112, 118, 122, 126, 130, 134, 142, 158, 168, 184, 212,**

220, 228, 256, 268, 288, 300, 308, 315, 325, 333, 341, 349, 353, 361.

Div. I.	1—19.	Introduction.
	20—36.	First subject, in F minor.
	36—64.	Continuation, in F minor.
	64—75.	Introduction to
Div. II.	76—96.	Second subject, in C minor.
	96—108.	Closing subject, in C minor.
	108—117.	Connecting passage.
Div. III.	118—211.	Working-out.
Div. IV.	212—228.	Return of first subject, in F minor.
	228—256.	Return of continuation, in F minor.
	256—267.	Introduction to
Div. V.	268—288.	Return of second subject, in F minor.
	288—300.	Return of closing subject, in F minor.
	300—307.	Connecting passage.
Coda	308—361.	Coda, in F minor.

BEETHOVEN here uses first-movement form in preference to the rondo, of which he has given such a colossal example in the Waldstein sonata. It is pleasant and fitting that this should be the last analysed piece in the last Grade of 'The Musician,' in which one of our main employments has been to trace the development of the first movement from its simplest to its most complex and elaborate form.

The harsh dissonance of the opening chords, and the rushing semiquavers, announce unmistakably that the calm of the andante has vanished, and prepare us for the tumult and turmoil of the first subject. Here a resemblance to the first subject of the first movement may be traced in the repetition of the opening figure on the harmony of G♭, 24—25, though no actual change of key is made. The closing sub-

ject, **96—108**, is founded on the first subject, treated in imitation. The working-out opens with the same figure on the dominant ninth of B♭ minor, and after a point of irregular imitation at the fifth above, **122—125**, the first subject appears in that key, **126—142**, slightly varied, and with a new three-crotchet figure introduced in the bass, **134—135**, and treble, **135—136**. After a fresh passage, with strong cross-accents on the second quaver of the bar, and another where the opening phrase is used in imitation, the dominant harmony is reached, and prolonged arpeggios lead to the return of first subject. In this a slight change is made: the first eight bars resemble **28—36**; in the second eight the theme is given in the bass, while the treble has an interesting figure of accompanying counterpoint.

The coda (presto, ♩=92) begins with an entirely new theme. Then a whirling torrent of semiquavers, with noise of trumpets and drums distinctly audible in the bass, form a tempestuous close.

In thus terminating a work which has extended over a considerable space of time, but which has also been a labour of love and a source of pleasure, the author rejoices in the knowledge that many students who have accompanied him through the earlier Grades have, in the words of the title-page, found in them "helps towards the better understanding and enjoyment of beautiful music." They have learnt that the typical forms on which the whole superstructure of music is founded are few and simple, while their extensions are manifold and even infinite; that the beauty of a musical thought depends not merely on itself but on its surroundings, on the effect of harmony and contrast.

In 'The Musician' attention has of necessity been directed primarily to the external features of music, to the language used by great tone-poets for the expression of their undying thoughts. If this language be an unknown tongue, no comprehension of the thought is possible. In the words of SCHUMANN, which have served as our motto,—'Only when the form grows clear to you, will the spirit become so too.'

Having, as he trusts, succeeded to some extent in this his chief aim, the author would earnestly impress upon students the importance, and indeed absolute necessity, of remembering constantly that the language thus studied and mastered is after all only the means to an end. He would ask them to ponder reverently a saying of one of the greatest living masters of *words*, who thus dwells on the beautiful utterances of the great masters of *musical sound* :—

"Is it possible that that inexhaustible evolution and disposition of notes, so rich yet so simple, so intricate yet so regulated, so various yet so majestic, should be a mere sound, which is gone and perishes? Can it be that those mysterious stirrings of heart, and keen emotions, and strange yearnings after we know not what, and awful impressions from we know not whence, should be wrought in us by what is unsubstantial, and comes and goes, and begins and ends in itself? It is not so; it cannot be. No; they have escaped from some higher sphere; they are the outpourings of eternal harmony in the medium of created sound; something are they besides themselves, which we cannot compass, which we cannot utter,—though mortal man, and he perhaps not otherwise distinguished above his fellows, has the gift of eliciting them."

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